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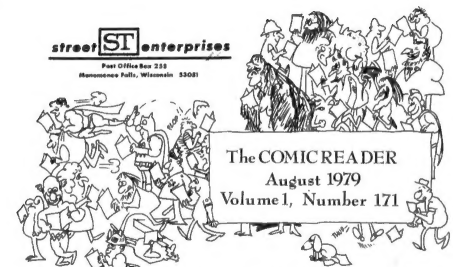

The COMIC READER
August 1979
Volume 1, Number 171

OUR COVERS: Keith Pollard and Doug Herring's original version of the THOR ANNUAL, out this month; Dave Cockrum's original character model sheet for the hero-villain, EL AGUILA. Both are © 1979 Marvel Comics Group, A Division of Cadence Industries, All Rights Reserved

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NOTE: The number following your name on your mailing wrapper is the last issue of your subscription.

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DC News

DC is planning a sequel to Elliot Maggin's SUPERMAN: LAST SON OF KRYPTON as well as a BATMAN novel by Gerry Conway and a SUPER-HEROES cookbook.

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The Simon and Schuster romance book will be called HEART THROBS: THE BEST OF DC ROMANCE COMICS, to go alongside AMERICA AT WAR: THE BEST OF DC WAR COMICS. The science fiction volume hasn't got an official title yet.

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Because Len Wein is now editing six books, he is giving up writing SUPERMAN, which will be taken over by Gerry Conway. Conway will give up GREEN ARROW which will be written by Bob Haney, and HAWKMAN, which J.M. DeMatteis will take over.

Len Wein will be the writer of

The first two PLASTIC MAN stories in ADVENTURE COMICS #467 and 468 since they were done before he was made editor. Marty Pasko takes over as of #469. Since #467 is the first 40¢ issue, that Len Wein-Dave Cockrum GREEN LANTERN strip that was to appear in that issue will have to be switched somewhere else.

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Steve Ditko has been named artist on the new STARMAN strip in ADVENTURE COMICS.

Denny O'Neil goes in for a little self-parody in next month's DETECTIVE COMICS story, "The Perils of Sergius," which is about a hack writer out to get an interview with Batman and doesn't have any luck until he becomes the target of the League of Assassins. Sergius O'Shaughnessy is O'Neil's pen-name.

Steve Ditko's THE ODD MAN will finally make his appearance in DETECTIVE #487. Ray Raymond also reappears in his own feature in that issue.

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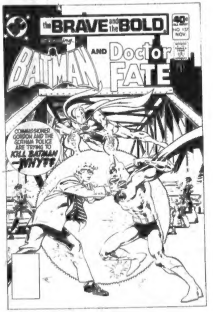
Paul Levitz is taking over the scripting of the WORLD'S GREATEST SUPER-HEROES (now known simply as SUPERMAN in some papers) beginning with the strips appearing in late December.

Because the first one sold well, Batman will again team-up with Supergirl in THE BRAVE AND THE BOLD in a story by Cary Burkett and Jim Aparo.

Dick Dillin will be drawing the Superman and Zatanna team-up issue of DC COMICS PRESENTS, #18. #19 will feature the first pairing of Superman and Green Arrow and will be written by Denny O'Neil.



Steve Mitchell will be the inker of the Dick Giordano pencilled BATGIRL story in DETECTIVE COMICS #487.

Bob Smith is inking BATMAN #319.

Superman and Elongated Man will team-up for the first time in a future issue of DC COMICS PRESENTS.

WORLD'S FINEST #260 features the 17 page story originally meant for BLACK LIGHTNING #12 in which BL battles Dr. Polaris. It also contains a one-shot appearance by The Atom in which his costume begins to shrink more than he does (those cheap detergents'll do it every time).

The first solo issue of GREEN LANTERN brings back Sinestro and the Weaponers of Qward -- and GL must enter the Phantom Zone to battle General Zod.

TIME WARP #2 features stories written by J.M. DeMatteis, Paul Levitz, George Kashdan, Wyatt Gwyon, Bob Rozakis, and Jack C. Harris, and art by Gil Kane, Steve Ditko, Mike Nasser, Howard Chaykin, Romeo Tanghal, John Celardo, Joe Orlando, Don Newton and Jerry Grandenetti.

Black Lightning gets a chance to try-out for Justice League of America membership in #173 -- but the tests are more than they seem.

Oops, tripped up again. The two one-shot digest comics that came out last month, SECRET ORIGINS OF SUPER-HEROES and SGT. ROCK'S PRIZE BATTLE TALES were actually DC SPECIAL SERIES issues. The latter was #18, the former was #19.

TCR Message

Beginning with this issue, all bulk dealer copies of TCR will be handled through a distributor: New Media/Irjax of Rockville, Maryland. They're quite excited about this, and so are we, since it not only gives us the capital we have not had since we began but it also provides us with the time we need to get TCR out early in the month on a regular basis from now on. Because of this, the subscription copies will be mailed the same day the books return from the printer and yes --it may actually arrive at your house before or at about the same time your local dealer gets his copies. Because of this switchover, the bulk prices have been raised -- but we are still very much in line with other magazines.

Richard Burton has published his penultimate issue of COMIC MEDIA NEWS INTERNATIONAL, which included the last half of his Paul Levitz interview, included herein. CMNI will have one final farewell issue later this year, after which Richard will devote all his time to writing for British comics and perhaps providing us with a few exclusive interviews. We'd like to wish him good luck.

- Mike Tiefenbacher

Marvel News

ROM #1 will be out in September, written by Bill Mantlo and drawn by Sal Buscema, based on a Parker Bros. toy not yet released.

STAR TREK is "this close" from being officially announced as locked up. The plan at the moment is to issue the adaptation of the movie in MARVEL SUPER SPECIAL around Thanksgiving, which would then be re-edited into the first three issues of the monthly comic. There will probably be a paperback and tabloid reprint as well.

Marvel is thinking of adding another full-color magazine to their line to complement EPIC ILLUSTRATED, according to Jim Shooter. This magazine would contain articles and some comics and would be headed in the science fiction-fantasy direction.

Roger Stern and John Buscema are doing four special sixteen page comic books for the Coca Cola company that will be distributed in the South. All four would star THE INCREDIBLE HULK. No, we don't know how to get copies.

MARVEL PREVIEW #20 will be a special photo-album which will include photos of the Japanese Spider-Man TV show. #21 will star MOON-KNIGHT and SHROUD will be the back-up in a story by Steve Ditko, Steve Grant and Mark Gruenwald. #22 will feature Merlin and Camelot in an as-yet-untitled saga plotted and pencilled by John Buscema.

MARVEL SPOTLIGHT will feature some new ANT-MAN stories, and STAR-LORD by Doug Moench and Tom Sutton.

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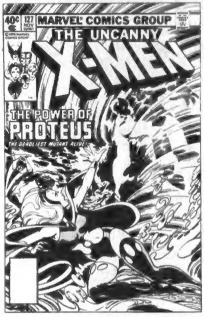


The TARZAN, AVENGERS and JOHN CARTER ANNUALs have been delayed until the first week in August as has been the first issue of HOWARD THE DUCK magazine.

Chris Claremont will take over the writing of MAN-THING with #4, with Jim Mooney and Bob Wiacek continuing on the art.

Edward Barretto is a new inker to the staff. His first assignment is a Spider-Man-Invisible Girl team-up for MARVEL TEAM-UP pencilled by Sal Buscema.

EPIC ILLUSTRATED is currently slated to appear early next year.

HOWARD THE DUCK #2 will feature the ten-page story that explains, in satirical terms, how Howard came to wear pants.

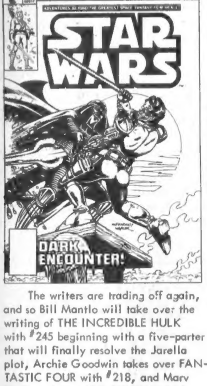
A GHOST RIDER ANNUAL is being planned for next year featuring script by Jim Shooter and art by Bob Layton.

The Hulk will make guest-appearances in two upcoming IRON MAN issues. Ant-Man will appear in #133.

TOMB OF DRACULA #2 will feature a long story by Steve Ditko.

George Perez will return to pencilling THE AVENGERS with #194.

Mike W. Barr and Frank Springer are doing a CAPTAIN AMERICA story that guest-stars The Punisher.



The writers are trading off again, and so Bill Mantlo will take over the writing of THE INCREDIBLE HULK with #245 beginning with a five-parter that will finally resolve the Jarella plot, Archie Goodwin takes over FANTASTIC FOUR with #218, and Marv Wolfman brings THE SPECTACULAR SPIDER-MAN under his wing with #41.

Mike Golden and Terry Austin are doing a STAR WARS fill-in. Golden is also doing a two-parter for MARVEL TEAM-UP featuring Spider-Man, Ka-Zar and The Angel, to be written by Chris Claremont.

Bob McLeod will pencil, ink and color THE HULK! #20.

Steve Leialoha is inking the issue of POWER MAN pencilled by Marie Severin.

CORRECTION: Bob Layton is pencilling and not inking the two issues of POWER MAN he is co-plotting.

Last, but certainly not least: Marvel is working up a SHE-HULK concept with Frank Springer working on the model sketches. Forewarned is forearmed, as Doc Ock might say.

Warren News

ROOK has indeed been made a bi-monthly title (or six issues a year, like 1984) with Bill DuBay as editor and Rook as the lead feature and limited series making up the rest of the book. The series will be in the super-hero genre and will be by "comicdom's best." After a few limited series runs, the ones deemed most popular by the readership will become regular features of the magazine.

The WARREN PRESENTS series is getting a bit confusing. #3, ALIEN INVASION, came out as scheduled, and #4 was delayed. #5, DRACULA '79 (consisting of FAMOUS MONSTERS reprints and an early CREEPY story by Archie Goodwin and Angelo Torres) came out instead. And #6, which was to be MOONRAKER, will instead be STRANGE STORIES OF VAMPIRE COMICS. #7 will be MOONRAKER.

Coming Comics

WARREN PRESENTS: STRANGE STORIES OF VAMPIRES No. 6, October. This issue, which replaces the planned MOONRAKER issue, contains horror reprints from CREEPY, EERIE and VAMPIRELLA. [8/2]

CREEPY No. 112, October. This issue contains "Heat" by Gerry Boudreau and Leo Duranona; "Sunday Dinner" by Larry Hama and Auraleon; "Fever" by Roger McKenzie and Val Mayerik; "The Homecoming" by Archie Goodwin and Al Williamson; "Warrior's Ritual" by Archie Goodwin and John Severin; "The Last Sorcerer" by Goodwin and Alex Nino; and "Relic" by Bob Toomey and Walt Simonson. Richard Corben did the cover. [8/7]

VAMPIRELLA No. 82, October. Vampi stars in "The Last Soul of Van Helsing" by Bill DuBay and Jose Gonzalez. Other stories include "Blind Justice" by Bruce Jones and Leo Duranona; "Prey For The Wolf" by Cary Bates and Brian Lewis; "Deep Love" by Bates and Buz Vaultz; "The Talent of Mabel Crawley" by Archie Goodwin and Jose Ortiz; and "Slayer of Beasts" by Lakey. Jose Gonzalez did the cover. [8/7]

EERIE No. 14, October. Series episodes appearing in this issue are "Rook" by Bill DuBay, Bruce Jones and Alfredo Alcala; "Mactavish III" by Alabaster Redzone, Gary Null and Pepe Moreno-Casaures; "Beastworld II" by Bruce Jones and Pablo Marcos; "Trespasser, Conclusion" by Don McGregor and Leo Duranona; "The Horizon Seekers" by Duranona, Cary Bates and Duranona; and "Samouri III" by Larry Hama and Val Mayerik. [8/14]

1984 No. 9, October. This issue's stories are "Break Even" by Kevin Dinayru and Alex Nino; "Hema" by Bill DuBay and Jose Gonzalez; "The Shmoo Connection" by DuBay and Nino; "Steamer Ballfire" by DuBay, Frank Springer and the Richard Corben studios; another chapter of "Ghita of Alizarr" by Frank Thorne; and "Rex Havoc" by Jim Stenstrum and Abel Laxomana. Patrick Woodruff did the cover. [8/30]

WARREN PRESENTS: MOONRAKER No. 7, October. A photo album. [8/30]

ROOK No. 1, October. The first issue of this new bi-monthly features Rook in "The Original Master of Time" by Bill DuBay and Lee Elias, in which Rook meets his grandfather who was a contemporary of H.G. Wells, and was, in fact, THE Time Traveller. Other series beginning in this issue are "Buck Blaster" by DuBay, Nick Cuti and Rudy Nebres, a color episode of "The Old Man And The Tin Man" by the Corben studios, and "Bolt" by Rich Margopoulis and Alex Nino. Richard Corben did the cover. [8/30]

Media Review

As if the image of special effects men turning Robin Williams into the image of Popeye or Gilda Radner into Olive Oyl wasn't enough, Columbia Pictures has purchased the rights to film NEA's ALLEY OOP in live action form. Considering Alley's rather bizarre visage, my guess would be that it will be either a comedy or a horror story... DC Comics' lawyers are suing Tenaha Timpson Releasing, claiming that their X-rated film SUPERWOMAN is "an obvious attempt... to capitalize on the success of the major motion picture SUPERMAN." Seems to me they'd have had a stronger case had DC allowed Supergirl to grow up... Peter Mayhew and Billy Dee Williams will appear along with the regular cast from the original in THE EMPIRE STRIKES BACK, sequel to STAR WARS... Marvel's announced plans for a Merlin and Camelot book may have something

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to do with the announced plans of film-makers Ridley (ALIEN) and John (ZARDOZ) Boorman. The former's next film will be THE KNIGHT, an attempt to make an English equivalent to a western, set in the middle ages while the former has again announced plans to do MERLIN AND THE KNIGHTS OF KING ARTHUR, a project he first announced in '76. I wonder when DC will bring their KING ARTHUR book, done in '76 for Carmine Infantino by Gerry Conway and Nestor Redondo, out of the drawer... Sorry, Joe Brancatelli. MAD has indeed been merchandised in the past, long before Gaines sold out to DC, Kinney and Warner Communications. In 1958 RCA issued MUSICALLY MAD which featured music by Bernie Green and comedy by Henry Morgan which was connected to MAD only by the Mingo cover and the Wally Wood back cover illoes beside a few "MAD" words used in the text. In 1966, about the time of the SUPERMAN Broadway show, there was also a legit production of MAD, which I believe was written (at least in part) by MAD's Stan Hart.

The Saturday morning line-up for the fall has a number of surprises. The THING half of the FRED AND BARNEY MEET THE THING is being produced by Hanna-Barbera, and the changes are considerable considering the bombing the FF's own show experienced. Ben Grimm is still a test pilot and he still flies through radiation to be turned into the Thing. But the other members are missing, and after he comes back to Earth he meets a Dr. Harkness who manages to do what Reed Richards has been unable to do for years: cure him. However -- the transformation makes Ben a teenager again, named "Benjy!" And this Thing-transference is achieved by joining his two "Thing-Rings" (a la the old SHAZZAN show), yelling "Thing Ring, Do Your Thing!" as pieces of orange material fly together on his body. He and three (inevitable) teenagers solve mysteries in comedy-adventure style, their chief rivals being the Yancy Street Gang, now a bunch of teenage motorcyclists. The concept is supposedly from Jack Kirby, now working for Hanna-Barbera after leaving DePatie Freleng in a dispute over the "work-for-hire" contract. (Kirby is also working on SUPER FRIENDS.) Marvel is not co-producing -- apparently Stan Lee did not want the show to go on but Cadence over-ruled him -- and Doug Wildey, who produced some of the early work, left the show when the slant went to humor. So that's that for continuity! ... Other H-B shows include the SHMOO, in which Al Capp's creation -- who can now assume any shape -- goes the SCOOBY DOO route and travels around with a group of teenagers; CASPER AND THE SPACE ANGELS, with the Friendly Ghost now genie-bad-yguard to some female cadets in an outer space police force of the future; THE GLOBETROTTERS, with the basketball team transformed into a latter-day version of The Impossibles (Fluidman, Multiman, etc.); and new episodes of SCOOBY DOO (with SCRAPPY DOO, Scooby's nephew"; gee, I didn't even know Scooby had a sibling) and THE WORLD'S GREATEST SUPER-FRIENDS, featuring eight new episodes, all focusing on Superman along with reruns of last season's CHALLENGE OF THE SUPER FRIENDS. There are a number of comic book people working for H-B including Wildey, Kirby, Russ Heath, Mike Sekowsky, Mark Evanier, Will Meugniot, Scott Shaw, Don Rico and Dave Stevens. Wildey produced thirteen new episodes of GODZILLA for the fall. Rick Hoberg was on staff there too, but left to assist Russ Manning on the STAR WARS newspaper strip when Mike Royer left to work for Disney on, among other things, the daily comic strip serialization of the winter movie release, THE BLACK HOLE.

The new Ruby and Spears studio is doing the two hour PLASTIC MAN COMEDY ADVENTURE SHOW, which includes an animated PLASTIC MAN adventures. Plas is now a secret agent working for a female chief, with two sidekicks, a girl named Penny and Hula-Hula (a Hawaiian, in case you haven't guessed), the show's Woozy. Roy Thomas, Mark Evanier, Steve Gerber and Norman Maurer have written most of the scripts for the show. The approach is described as "tongue-in-cheek." Making up the rest of the show are FANGFACE in new adventures, MIGHTY MAN AND YUKK, a six-inch super-hero and the world's ugliest dog (so ugly, he wears his doghouse on his head) who can destroy inanimate objects by exposing his face, and RICKETY ROCKET, featuring four black teenagers who build a talking rocket with a "black personality." They also threw in some kid-consumer education spots. Mark Evanier wrote the prime-time PLASTIC MAN special which will preview the ABC Saturday morning line-up.

JASON OF STAR COMMAND will be solo and will have some new episodes. Filmation's TARZAN AND THE SUPER SEVEN will be all reruns. THE NEW FAT ALBERT SHOW will feature new episodes and the adventures of THE BROWN HORNET with Spinner. And Filmation's FLASH GORDON will

premiere as a BIG EVENT the night before it's shown in its Saturday morning slot. It will be told in serial fashion with a cliffhanger ending, and all the old characters will be included. Filmation's other new show is NEW ADVENTURES OF MIGHTY MOUSE AND HECKLE AND JECKLE with MM starring in a STAR WARS-type serial, and a new character, QUACKULA, the vampire duck.

DePatie Freleng's only show is SPIDER-WOMAN. They tried to sell both SILVER SURFER and X-MEN (with the old line-up sans Iceman, who would have been replaced by Ms. America; apparently there was some concern that kids would try to emulate Iceman by locking themselves in freezers!) but neither was bought, possibly due to the ratings of the FANTASTIC FOUR show. Spider-Man is slated to show up, and Jerry Hunt, now out of the comic, will be co-star. Jeffrey Scott, scripter of all of last season't SUPER FRIENDS episodes, will write half of the episodes, with Roy Thomas and Stan Lee apparently set to write the rest... Mark Evanier has written the script to an animated adaptation of the childrens' book THE INCREDIBLE DETECTIVES, which has voices by Frank Welker and Stan Freberg.

I've wondered whether we're going to see anymore of the Universal-optioned Marvel TV adaptations, and it looks like we won't. The original group of eight characters licensed were THE HULK (the only successful project of the eight), DOCTOR STRANGE (bad ratings for the pilot), CAPTAIN AMERICA (slated to be rerun, but no further episodes are expected), THE HUMAN TORCH (pulled because of fear of self-immolation by children or especially dumb adults), MS. MARVEL (who lost her book), TIGRA (played in script form as Jane Goodall in stripes and not produced), SUB-MARINER (dumped when MAN FROM ATLANTIS found the waters too rough), and THOR (considered too expensive to produce for TV). So, unless someone other than Universal bites at Marvel's frequent ads touting the Marvel characters that appear in VARIETY, we won't be seeing any more live Marvel TV adaptations.

Gerry (SPACE: 1999) Anderson and Sydney Rose are producing FIVE STAR FIVE, described as "WHERE EAGLES DARE in space" with five uncast international stars for next year... NBC has ordered more scripts for a series based on the pilot THE ALIENS ARE COMING, which will be shown October 30th. THE MARTIAN CHRONICLES will be shown September 17th-19th in three two hour segments on NBC, and the long-delayed BRAVE NEW WORLD will appear next March in three two-hour installments. The BUCK ROGERS film will appear as the first episode of the series on September 20th... Monty Python's LIFE OF BRIAN (rated R) will be distributed in September by Warner Bros.-Orion... Dudley Moore will star in Blake Edwards' new attempt at a movie series to rival THE PINK PANTHER, called THE FERRET... Rob Reiner will make his movie directing debut with Martin Pall's production of TWO GUYS FROM SPACE, about two bumbling aliens that land on earth... Paul McCartney will star in a film version of BAND ON THE RUN scripted by William Russell, to begin filming in early 1980... Robert Karvelas is reprising his role of Agent Larabee in THE RETURN OF MAXWELL SMART... Title changes for TV series on the fall schedule include: HART IN SAN FRANCISCO to NOBODY'S PERFECT; WE'RE CRUISIN' to CALIFORNIA FEVER; and THE FORCE to EISCHIED... Robert Conrad was cast in the lead of NBC's A MAN CALLED SLOANE, supposedly an attempt to resurrect the success of THE MAN FROM U.N.C.L.E. By my count, that makes eight different series under nine titles that Conrad's been in: HAWAIIAN EYE, THE WILD, WILD WEST, THE D.A., THE MEN: ASSIGNMENT VIENNA, BAA BAA BLACK SHEEP/BLACK SHEEP SQUADRON, CENTENNIAL, THE DUKE, and now SLOANE. Harry Morgan's still got him beat, though.

Veteran animator Dave Fleischer died June 25th at age 84. He and his brother Max were animation pioneers, inventing rotoscoping (tracing filmed movement by models into cartoons) and the "bouncing ball" for cartoon sing-a-longs. The Fleischers were responsible for the best segment of POPEYE cartoons (sadly missing from today's cartoon shows because they're in black and white), the beautiful SUPERMAN cartoons done in the early forties, BETTY BOOP and OUT OF THE INK-WELL starring Koko The Clown. They also produced two under-rated animated features: GULLIVER'S TRAVELS and MR. BUG GOES TO TOWN. After Max and Dave split up in 1942, Dave went to work for Columbia where he was in charge of production of the COLOR RHAPSODIES and PHANTASIES series. He later worked in commercial and title animation, and worked on the animation sequences in Alfred Hitchcock's THE BIRDS.

– Rona Blabbit

Fanzine Checklist

ANDROMEDA No. 5, $1.50 postpaid from Silver Snail Comics, 321 Queen St. W., Toronto, Ont. Canada M5V 2A4. Our unbounded recommendations go to this extremely professional comic. This one features work by Walter M. Miller, B.P. Nichol, Tony Meers, Derek Carter, Don Marshall and Tom Nesbitt with cover by John Allison and illoes by Robert MacIntyre and Paul Rivoche. This is the pinnacle of the ground level comics genre.

BEM [$5.00 for five issues from Martin Lock, 3 Marlow Court, Britannia Sq., Worchester WR1 3DP, England]. This is an excellently done news/reviews fanzine that is chiefly concerned with U.S. comics. With the demise of Richard Burton's COMIC MEDIA INTERNATIONAL, this magazine will go well toward filling the void. Besides their regular features #23 features an interview with British resident Paul Gambaccini, one of the seminal figures in U.S. fandom, and #24 has a Bill Mantlo interview. Each issue has 28 large-size, tiny-type pages, and the investment is well worth it.

STRIP SCENE
NUMBER 8
SUMMER 1979
ALIETA HAS MY SUIT COME BACK YET ?
A DAY WITH THE Valiants
DRAT! MAIL DELIVERY IS GETTING WORSE EVERYDAY!
GALAH PLAY NICE !

STRIP SCENE No. 8 [Remuda Publishing, 6312 Crowchild Trail S.W., Calgary, Alberta Canada T3E 5R5, 4 issues for $5.00, quarterly]. Back in the days of the GAZETTE, we tried to keep a handle on the current (and past) comic strip scene. Since its demise we've been out of touch and I was quite surprised to see former GAZETTE columnist Bob (TRIVIA QUIZ) Bindig as one of the editors of this fine fanzine devoted to the best comic strips -- meaning the ones fans are interested in (STEVE CANYON, TARZAN, ON STAGE, TERRY AND THE PIRATES, GASOLINE ALLEY, CAPTAIN EASY, CASEY RUGGLES, for example), not the kind of thing you see in CARTOONIST PROFILES. Anyway, if your interest is in the comic strip area, this one's recommended highly. [And hey, I thought George Wunder was okay.]

THE HARVEY COLLECTORS NEWS-LETTER No. 2 [three issues for $1.50 from Bart Bush, 114 E. Main, Norman,

OK 73069]. With the burgeoning prices for RICHIE RICH #1 (and I'm assuming that this isn't just dealer feather bedding) there is definitely a Harvey fandom, and this seven page newsletter is a good place to start. Bart is starting small, and has no plans beyond the fifth issue, but if this is where your interest lies, go for it.

WHIZZARD No. 12 [$2.00 from Marty Klug, 5730 Chatport Road, St. Louis, MO 63129]. The main portion of this issue is taken up by four interviews with fan favorite artists: Walt Simonson, Jim Starlin, Mike Golden and Mike Nasser, including, besides the well-thought out questions, indexes of the work of each. Also included is a six-page amateur strip, THE ATOMIC KID in "Close Encounters of The Unkind," that's interesting. Definitely worth $2.00.

AXIS IN AGONY [$3.00 from Glenn Bray, P.O. Box 4482, Sylmar, CA 91342]. At first glance, this pamphlet (48 pages, 5 1/2 x 7 1/2") of anti-Nazi cartoons seems a strange idea for a fanzine. In point of fact, this is an exact reprint of a collection of skillfully rendered historical pieces of true art drawn by Boris Artzybasheff. Of limited appeal, of course, but certainly of value to political cartoon fans.

FANTASY MEDIA No. 1 and 2 [$1.50 each from 113A High Street, Whistable, Kent CT5 1AY, England]. What COMIC MEDIA NEWS INTERNATIONAL was to the comics world in the U.K., this magazine is to the book, film and science fiction related media. Excellently produced and chock full of news and upcoming books, here's another reason to go down to the post office and purchase an international money order.

SPACE ACADEMY NEWSLETTER No. 4, January-February 1979 [$1.50 for six issues from Joe Sarno, 3905 West Lawrence Ave, Chicago, IL 60625]. SAN focuses on early TV and radio space shows and heroes such as Tom Corbett, Rod Brown, Rocket Ranger, Flash Gordon and Space Patrol. This particular issue, already several months out of date, featured synopses of 62 more episodes of SPACE PATROL, and the 39 episodes of the FLASH GORDON TV series. #5 features the first part of a listing of the TOM CORBETT episodes, and #6 focuses on Commando Cody and Captain Z-Ro.

THE WHOLE FANZINE CATALOG No. 3-9, [five issues for $2.00 from Brian Earl Brown, 16711 Burt Road #207, Detroit, MI 48219]. This mimeographed zine reviews fanzines, chiefly science fiction in content. A lot of valuable information is contained in here -- even if he doesn't think we're a "7"...

PITTSBURGH FAN FORUM No. 40, [$1.25 from Ben Pondexter, 827 Anaheim Street, Pittsburgh, PA 15219]. This issue features an interview with Warren cover artist Boris Vallejo, the Pittsburgh Comix Club's various reactions to the SUPERMAN film, more recapping of the Harvey DICK TRACY comics (plus a letter from TRACY writer Max Allan Collins) and Tom Hegeman's roundup of his legal history of the comics. Another nice issue.

TCR Mailboat

FRANK HAYES, 634 Arlington Place #27, Chicago, IL 60614: It's been a long time, it really has; I'd forgotten how nice it was to see MODESTY and POPEYE on a regular basis. And though I recently discovered that at least one Chicago suburban paper carries STAR HAWKS, it's nice to see it all together -- much easier than digging through stacks of back numbers.

I like the format, too -- nothing's big enough, but at least the shrinkage isn't as bad as most daily newspapers' these days. Particularly appreciate your running the POPEYE strips the long way, closer to the size they ought to be. Ten SUPERMANs on two pages is a little tight, but... well...

Fiala and Engel, like Hembeck, are always welcome; I wish there was room for more of all this -- and I'm sure you do too. Maybe there will be, what with the phenomenal success that sure would be nice for TCR to enjoy with the new format. In the meantime, it's not enough (GIMME MORE! GIMME MORE!) but it sure is nice while it lasts.

HELLO, STREET ENTERPRISES? I WANT MY COPY OF THE COMIC READER PRINTED IN 14K GOLD FROM NOW ON!
CHARACTER © 1979, HARVEY WORLD FAMOUS COMICS, INC.

A couple of notes on the trademark/copyright distinctions (re: Rich Morissey's letter in #166) --

An easy way to keep the two straight is to listen to what the words say. A COPYRIGHT involves the RIGHT to COPY something -- a piece of art, a literary work, or suchlike. Under the new copyright law it exists from the moment the work is created, and belongs to the creator unless he gives, sells, or barters it away... hence the brouhaha involving the "work-for-hire" of late in comics.

A TRADEMARK is a MARK (certain words in a certain order, a logo, something like that) used in TRADE or business. (A related type of mark is a SERVICE MARK, which is used for services instead of products.) Again, in real terms, trademark exists as soon as it is associated with a specific product.

Moreover, even if you don't register copyrighted material or trademarks with the federal government, a claim that there's been an infringement (someone else used it illegally) will hold up in court (usually, anyway) if you can prove that you used it first, and that it was later copied (intentionally or not) or reproduced by the infringer.

However, it's a good idea to register such matter. The Library of Congress handles copyrights; the Patent Office takes care of trademarks, and regularly publishes listings of new trademarks that have been registered. Now a trademark may be anything from a word (BATMAN) or a collection of words (THE FANTASTIC FOUR) to a completely abstract symbol, like the title whatsit on the Nabisco cookie packages. Most comic book companies, to save time and trouble of re-registering logos everytime they make a change, register just the name. That also prevents another company from swiping the name of your characters without stealing your logo... FOR PURPOSES OF SELLING THEIR PRODUCT.

That's the critical point -- trademarks have to do with selling things. CAPTAIN MARVEL is a trademark, used to distinguish this comic book from other comic books. XEROX is a trademark too -- not all copies are Xerox copiers. The question any court dealing with trademark infringement has to decide is, did the accused party take money out of the trademark owner's pocket by his use of a trademark?

A trademark becomes public domain in one of two cases: when it's no longer used (and when the registration on it with the Patent Office runs out), or when it stops referring to a particular product. If Marvel lets the registration on CAPTAIN MARVEL expire, anyone can apply it -- and claim trademark rights. If XEROX becomes the generic term for photocopiers (and it isn't, by the way), anyone can call their copier a "xerox machine" -- though no one could claim trademark rights, not even Xerox Corp. (That's why Xerox Corp. ran those ads a few years ago -- the ones that went, "Not every copier is a Xerox.")

Thus, for example, no one could trademark the name COMICS except as a part of another, more complete trademark (WALT DISNEY'S COMICS AND STORIES). It's not likely that

people are going to start calling comic books CAPTAIN MARVELS, so if Marvel keeps up the registration, that's probably safe. There may be other trademarks using CAPTAIN or MARVEL, but there's only one CAPTAIN MARVEL-TM.

Obviously, though, there's more than one Captain Marvel. There's more than one Scarecrow, more than one Doctor Doom, and multiple Daredevils, Sandmans, and a pair of Rick O'Shays (all right -- so what if the Belgian one spells it "Ric Hochet?" How long do you think "Supermann" would stand up in court?)... and that only includes a few examples where the same name was used by different comics companies.

So -- to answer your question, Mike -- could Marvel do a character called "Blackhawk?" Or DC, an "Omega?" Absolutely. They can also do characters named "Sam Space," "Archie Bunker," "Lois Lane" and "Mary Richards." The trouble is, these characters would have to be very, very distinct from their famous namesakes -- as different as the two Sandman characters, for example -- or they'd be liable to suit.

Could Marvel use the BLACKHAWK name to sell a book -- as a trademark? Not if DC still owns that mark. Likewise, a DC OMEGA (or CAPTAIN MARVEL) comic book -- TM -- is not likely to be forthcoming... especially since, these days, all the money is in licensing the characters and trademarks, rather than the comic books themselves.

Finally, could Marvel or DC trademark the term "Super-Villain?" I agree with Rich (and I'm nowhere close to being a lawyer) -- there have been too many super-villains for the term to be considered as potential trademark material; it's almost certainly in public domain. As part of a longer trademark, though, it would probably be jes' fine.

Sometime I'd like to see more of this kind of technical detail in fanzines. Most fans, and pros too, have very little idea of what is involved in things like copyright law, trademark rights, union or guild organizing and their relationship to these rights... Lots of folks talk about 'em, but you'd have to be a legal specialist to know, for example, that under the NLRA, Neal Adams' comics guild would have been prohibited by law from demanding copyright control under collective bargaining... that is, you'd have to be a legal specialist or do the necessary background research, which is a genuine pain.

Did I hear someone say that this doesn't have much to do with this month's coming comics? Well, mebbe so and mebbe no...

Good luck with the new format!

[Sorry that it took so long to fit your letter in, but I didn't want to edit it too much. I find the matter fascinating, and I hope I'm not a cult of one. The one trademark case I'd like to know more details about involved Marvel and Myron Fass over the right to use the CAPTAIN MARVEL trademark in 1967-68. Fass obviously had prior use claims -- he published all five of his issues before Marvel ever used the exact words CAPTAIN MARVEL. Fawcett's claim had obviously expired by then, and I believe Marvel won the case by proving that they had prior use claim to the words "Marvel" (as their company name) and "Captain" (CAPTAIN AMERICA), although my memory might be at fault. The best thing about the whole thing was that other characters in the book were called Plastic Man, Dr. Fate, Ironjaw and Doctor Doom, all used elsewhere. Of them, I would guess only Plastic Man would be within the realm of prosecution, since he stretched (and a vague letterco reference in PLASTIC MAN #2 would appear to mean DC did stop somebody -- although it could have been the Super reprints Murray Boltinoff was referring to). Aesthetically, of course, Marvel was better, but legally?

Now that we have the time, we're going to try to get as much original art into the issue as possible. Unfortunately, and due to our misunderstanding of the copyright law, POPEYE won't ever appear in strip form in these pages again. It's too complicated to go into, but suffice it to say, we've got no choice in the matter. MT]

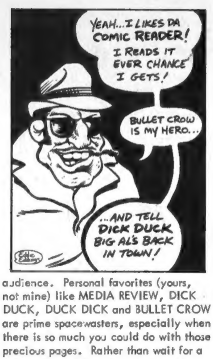
FRANK McGINTY, 23 Cobham Crescent, Toronto, Ont, Canada M4A 1V7: Any magazine, but especially an amateur one, will reflect the tastes, enthusiasms and whims of its editors. Thus, TCR's editorial slant is not too surprising, when one considers that its producers are super-hero fans of the old school, who have done a pretty good job of catering to a wide fan audience. But with the expansion of TCR to a sixty-four page magazine, questions about its editorial content

must be raised.

The inclusion of some of the old GAZETTE's material in TCR has, I believe, resulted in editorial confusion in Menomonee Falls. The comic strips (with the exception of STAR HAWKS) don't really get sufficient space, and are consequently read in driblets. The choice of strips seems quirky, as well. SUPERMAN shows the Man of Steel off to good advantage, better than in the comic books of that time or this. THIMBLE THEATER is terrific, head and shoulders and inflated arms above anything else you run. But I can do without HOWARD THE DUCK (which was available to a wide audience just last year, anyway), MODESTY BLAISE or BEN CASEY, three rather undistinguished strips. You had a better selection back in the days of the GAZETTE and the GUARDIAN; why can't you display more of the strips' real accomplishments, rather than pander to the oddball obsessions of comic BOOK fans?

Another, related area in which TCR is falling down is that of comic strip news. This is unfortunate, since all I need do to find out what's going on in comics is to go down to the newsstand and watch for the latest releases: eventually, I would find out what's happening. To find out what's going on in the strips (aside from the obvious fact of their protracted demise), I'd have to subscribe to umpteen newspapers. For instance: you report that Gil Kane will once again be working for Marvel and DC. That fact causes me to sniff the air suspiciously for a story. Has STAR HAWKS been canned? Has Gil abandoned the strip? Why doesn't somebody TELL me these things? A listing of the adventure strips currently running would be of great service. A better one would be a regular column devoted to strip news and reviews of current collections of strips. (And there should be no reason why we have to wait several months for one to appear, either.)

I realize that space and budgets are tight. I hope you realize that putting out a zine of TCR's circulation means fulfilling the expectations of a sizeable



audience. Personal favorites (yours, not mine) like MEDIA REVIEW, DICK DUCK, DUCK DICK and BULLET CROW are prime spacewasters, especially when there is so much you could do with those precious pages. Rather than wait for a summer special (an ill-advised project, which I hope you will forego) why not present articles by "guest" writers on a regular basis. Paulette Carroll's series on ASTERIX is extremely interesting . (though her prose is rather, uh, eccentric). Let's see more of this sort of thing, instead of ho-hum interviews. Yes, I know fans like the latter. Maybe that's why there's such a proliferation of the blasted things, now that any idiot with a tape recorder can be a "fan journalist."

A final quibble: your attempt at re-introducing a broad-based system of fan awards was but the latest in a long line of failures. Ninety-one responses rank as entirely useless. Further forays in this direction could be quixotic.

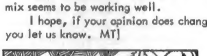
Undoubtedly, I will be accused by some of having a negative attitude. You fellows will know better, since I am a reader of five years' standing, and intend to extend that record. And you do welcome suggestions... er, don't you?

[Sure. I must mention that this letter is dated April 16th, so some of your criticisms might have been altered by now. The thing is, obviously, we have different ideas of what makes TCR entertaining. The comic strip thing is something we've worked on, and the last few issues have had a lot of strip-related news. As soon as this year's EDITOR & PUBLISHER Syndicate Directory is published, we'll do a digest of it similar to those we used to run in the GAZETTE. But what's frustrating to me is your assumption of our complicity in not reporting things like Gil Kane's status on STAR HAWKS. Clearly, nothing changed. Kane is still drawing STAR HAWKS, has now taken on the Sunday TARZAN as well, and is drawing the GREEN LANTERN covers semi-regularly. Don't ask me why the sudden burst of activity -- he's just more visible. In instances like this there's no story to tell you.

We've gone over the reasons behind the strips we've included. BEN CASEY was so close to the end that we wanted to get it in -- it was not a "fan favorite." But of course, we had to base our choices on things on hand that wouldn't cost us money. Personally, I'd love to print GASOLINE ALLEY or RICK O'SHAY, but in order to keep from throwing our money away by continually falling behind, we'd have to print seven pages or thereabouts of each -- and how commercial would that be? I look at it this way: you get about just as much of STAR HAWKS per issue as you do of any character in a 32 page comic. That's not too much.

We've had enough positive reaction to all the departments you've named to tell us that we're not just indulging our own whims. I happen to believe that our humor strips are of high quality -- and I'd rather use our color pages for art than text. We are working on getting more "guest writing" as you term it, though we never get any unsolicited articles. We are asking, but we don't want to make this into a copy of THE COMICS JOURNAL or the ROCKET'S BLAST-COMICOLLECTOR. I don't want to alter our comics-to-text ratio too much, as this mix seems to be working well.

I hope, if your opinion does change, you let us know. MT]



BARRY STITCH, 26 Trafalgar Square, Valley Stream, NY 11581: Regarding your news item in TCR #167 page 5-6 on the UPC Seal and returns fraud: Isn't it standard business practice and common sense to make out a sales invoice on all sales between the distributor and the customer? Isn't it also logical to assume that BEFORE accepting ANY returns that the distributor would FIRST require original proof of purchase?

Have you ever tried to return an item to a department store or chain store without a sales tage and sales receipt? No proof of purchase, no return. I can't believe that a distributor would be stupid enough to accept returns from customers without legitimate proof of purchase. If a distributor were stupid enough to accept returns without proof of purchase, that distributor deserves to get burned by its own stupidity. Just read the papers -- stupidity leads to bankruptcy every day.

[Ah, but whose? Not the distributors. Believe me, if someone's gonna lose money on this it will be the publishers. This is how the thing works: The distributor, faced with a couple hundred outlets and over a hundred different titles, makes no differentiation on his invoice to a store. It's simply, "200 comic books, 40¢ each, 50, $1.00," with no titles separated. Before the covers were changed, a shop that dealt through the distributor and direct mail could dump his returns on the distributor quite easily, since, of course, all comic books are the same. The returns are deducted from the number of copies the publisher gives the distributor, so the publisher isn't paid for issues that were actually sold. The distributor isn't the one that's lost money.

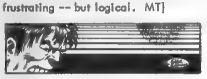
Despite initial fears that the different cover would alienate potential customers, it appears that the effect on direct sales has been negligible. In fact, other than me, I've yet to hear of anybody who even cares enough to go through the trouble again of buying from a regular newsstand. I guess I'm just eccentric. Big surprise. MT]

GREG ROBERTSON, 1505 Royer, Des Moines, IA 50316: I'm mainly a DC fan but some of the things they do are puzzling. Like the SUPERBOY/LEGION OF SUPER-HEROES mess. This will only serve to confuse fans in the future. After all, the Legion already HAD its own mag. Why not revert SUPERBOY/LSH to just SUPERBOY and revive the Legion's mag with #5? It only makes sense to me. You have an "in" at DC so maybe you could find out.

[We asked this question when they put SUPERBOY back into ADVENTURE for awhile. The problem has to do with the size of the print run. If you change the SUPERBOY book back to just SUPERBOY, the print run will stay the same, though the sales might not be as high. Thus there is more waste and a smaller profit. Also, beginning LEGION over under a different title with smaller numbers confuses the distributors and wholesalers who wouldn't recognize it as a proven seller, and hence, would order fewer copies, thus cutting sales again. By keeping Legion in the same numbering and cover logo (sans the "Superboy" part) they keep the same print run and don't upset things, and they can start THE NEW ADVENTURES OF SUPERBOY out again at its own level, allowing it to sink or swim on its own merits. Sure, it confuses potential back issue collectors. But that's not what they're in business for.

By the same token, the reason MAN-THING (and so many other titles that have been discontinued for awhile)

is beginning over at #1 is simply because first issues sell better than #23s. It's frustrating -- but logical. MT]



BRETT BYDARIK, 1212-3 Bull Street, Columbia, SC 29201: The larger size is nice, with decent-sized cover repros. The outside covers open up the way for more detailed art. The inside layout is easy to read and follow.

Now for the MFG merger: I don't like it. One of the main attractions of MFG was, for me, the large size of the strips, so that I could appreciate the art without having to strain my eyes. That is no longer possible. I don't have the time to pore over each strip, admiring technique and style. I would prefer to see the strips placed sideways, with half the number per page. This would cut the output and build up the backlog even more, I know, but you must realize that your chances of ever catching up are vanishingly small; a little more backlog won't make that much difference.

[The GAZETTE was the best of all possible formats for appreciation of the strips. Unfortunately, except for a small (relatively) coterie of true-blue loyal fans, it wasn't selling worth beans. And it had to do with the format, weekly and unwieldy tabloid. We're doing fine as a comic-sized publication, something fandom can relate to. Running today's strips sideways -- unlike the POPEYES -- would mean huge amounts of wasted white space on the pages. So... MT]

STEPHEN J. ENGVALL, 7182 Canelo Hills Drive, Citrus Heights, CA 95610: This is probably old news, or maybe it isn't news at all, but I thought I'd pass it along to you, anyway:

On May 10th I was watching an episode of a TV game show called THE CROSS-WITS and (guess what!) one of the contestants was comic book colorist and former TCR staffer Carl Gafford.

Since the show is syndicated, it could be as much as a couple of years old (they once had Jack Cassidy on when he'd been dead awhile).

Carl mentioned that he was going to be going to UCLA soon and that eventually he planned to get out of the comics biz and, I think he said, teach math to handicapped kids.

He was partnered on the show with Robert Urich and Barbara Rhoades, and during one break in the game he showed sketches that he made of the celebs. He was fairly funny and he played the game real well -- he won a sofa-bed, a C.B. radio, a library of Bantam books, a refrigerator-freezer, luggage and a trip to Hawaii.

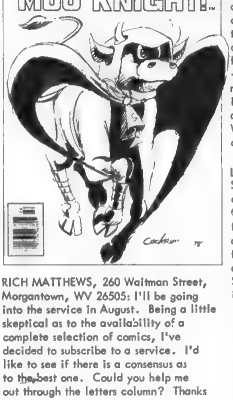
I got real excited while watching the show (for a change). It was almost like seeing a distant relative on TV.

Perhaps Dan Adkins or some other comics people should think of supplementing their incomes in the same manner (at least it makes those dumb game shows a lot more fun).

By the way, I think I've discovered who Rona Blabbit is -- | The clue is

[Well, you're right. You caught the clue. Now everybody will know. Are you satisfied?

Congratulations to Carl. Couldn't happen to a nicer guy. (Well, me, maybe... MT]



RICH MATTHEWS, 260 Waitman Street, Morgantown, WV 26505: I'll be going into the service in August. Being a little skeptical as to the availability of a complete selection of comics, I've decided to subscribe to a service. I'd like to see if there is a consensus as to the best one. Could you help me out through the letters column? Thanks very much.

[We don't personally deal with a by-mail subscription service, so whatever information you receive from our readers will have to be your means of determining which is best. There's nothing positive we could tell you since the only things we ever hear are complaints, naturally. MT]

HOWARD LEROY DAVIS, 38 Simpson Avenue, Pitman, NJ 08071: About comic line-up with BATMAN, HOWARD THE DUCK and BEN CASEY dropping out... First preference would be THE SEEKERS (don't you have years to run yet?), second would be JEFF HAWKE, then AIR HAWK, then PAUL TEMPLE. Any of these would start out should start out with a synopsis as it's a long time since we saw it. What am I saying?! How about GARTH and SCARTH? They would be top preferences with SEEKERS!

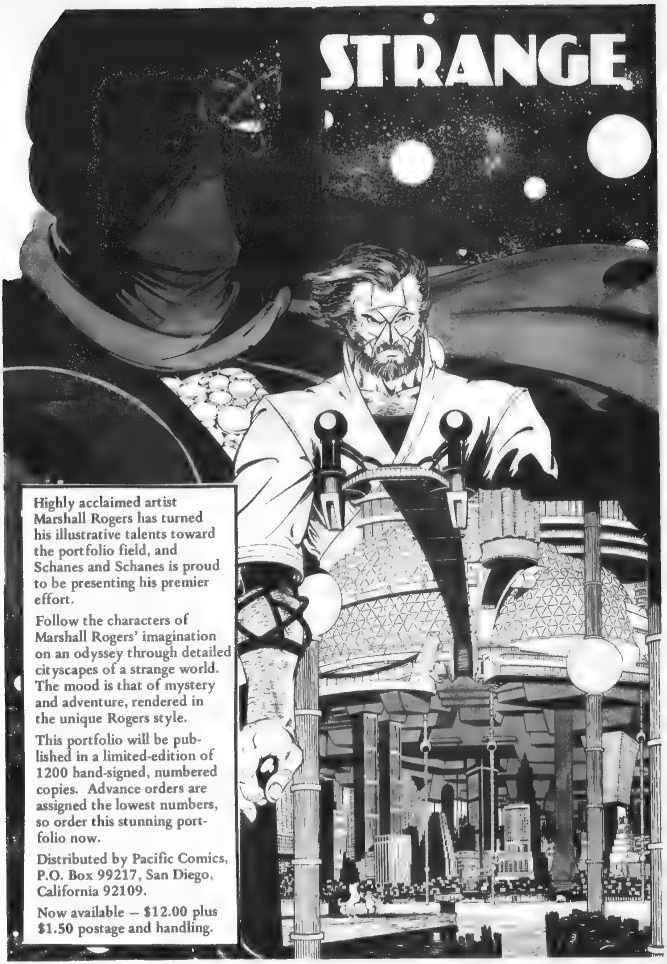
[Okay, SEEKERS begins this issue. Since only four days of the current sequence have appeared already in #232 of the GAZETTE, nothing of consequence has happened to describe. SEEKERS, along with PAUL TEMPLE and TUG TRANSOM were bought in one purchase -- and although we still owe the U.K. syndicate money on the balance for about three or four years of each, we have paid for stuff we have yet to print. So we feel ethically safe in running it. In the case of the others you mention, we've either run out of material or have run afoul of the syndicate by not paying enough of our bill. Since we're very close to finally repaying all of those old debts -- it's probably a matter of a few months -- there's a possibility JEFF HAWKE or SCARTH could make a reappearance. Or JAMES BOND. We'll have to see how the syndicates deal with the current format. MT]

LAURINE WHITE, 5408 Leader Avenue, Sacramento, CA 95841: I want to compliment you on adding Paulette Carroll's articles on ASTERIX to the features in THE COMIC READER. What a pleasure to read something intellectual for a change! Other things I enjoy about THE COMIC READER are the STAR HAWKS comic strip and all the information in Rona Blabbit's column. Please tell her that, even if SHE doesn't like Sonny Chiba, he has some enthusiastic fans in this country.

The GODZILLA cover is very cute. But in the word balloons Cockrum shows how very, very ignorant he is. Shang-Chi's father is Chinese, but spoke excellent English. Even if Shang-Chi learned his English from a Chinese who only spoke Pidgin, he wouldn't sound THAT bad. Chinese words don't start with "r," so a Chinese may pronounce "r" like "l." Japanese words don't have the letter "l" in them, so a Japanese might substitute "r" for "l" when he encounters that sound. But NO ONE will substitute "r" for "l" and "l" for "r." No, I don't think Shang-Chi's pidgin accent is funny. But Godzilla has an impressive side-kick!

[Maybe Shang-Chi was pronouncing it that way so Godzilla, a Japanese monster would understand it. But really, I wouldn't take things so seriously. Considering the seriousness of Godzilla himself, I wouldn't be too offended.

And anyway, I figured people would be more offended by the unintentional



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coloring error which makes Godzilla look like he's polluting New York with high grade underarm stink! MT]

JOHN DURNING II, 4822 N. Laverne, Chicago, IL 60632: The primary reason for my writing this letter is to compliment TCR and its obviously caring and energetic staff on the success of the new format. I enjoy the format AND most of the content of TCR -- however, there are one or two exceptions.

I fully realize that there are those in fandom (and perhaps they are even a majority) who revel in the frivolous and light-hearted aspect of comics. This is all well and good, however I, for one, cannot abide the trivial and mundane efforts of Jim Engel and Chuck Fiala. I find their humor to be redundant, unfunny, and totally lacking in any intellectual content whatsoever. Funny animals may have been valid as comedy material half a century ago or so, but in today's comics they are as Supermen of America code messages. Perhaps Engel and Fiala indulge in this passe genre because they simply lack the talent to draw realistically. Whatever the reason, their art is decidedly amateurish even for its type, and even the irritating pastel hues of the color separations are hard on the eyes.

FANDOM CONFIDENTIAL is a waste of space, and the PALS strip seems to be nothing less than a mindless vignette extolling the rather dubious virtues of latent homosexuality. If fandom wants Engel and Fiala, then fandom certainly deserves them and their treakly product, however, I find it significant that a recent letter to TCR praising their efforts was penned by Gary Ricker, the person who letters their strips.

[Gee, an' I liked Supermen of America code messages.

Well, I love Bugs Bunny and Daffy Duck, passe or not. And HOWARD THE DUCK seems to be doing all right. Still, if hugging your dog is latent homosexuality, then I know a lot of screwed up kids.

Well, humor is humor. It either strikes you funny or it don't -- and there's no explaining it. You know my feelings and I know yours... and you didn't change my mind. MT]

RUSSELL C. MAHERAS, 81st CRS, USAFE, APO New York 09755: Hi! The COMIC READER's new format is great (better sold late than never). I want to tell you that the work and pride you put into each issue is appreciated. Very much. It is my last real link with fan activities right now. With my Air Force electronics schooling, being a newlywed, and the task of making preparations for my three year tour in England taking up my time, comics have been and will be in limbo as far as I'm concerned for awhile. That's where TCR fits in nicely. It keeps me in touch with the media, and some of the friends I've made in fandom. Comics are in my blood; I like to be informed. Like I said, TCR is very much appreciated.

The first installment of FANDOM CONFIDENTIAL in the May issue was hilarious. I hope Engel and Fiala have plenty of time to keep it a steady feature. This is no BS, I think it's great. I also like their color strips. These guys never cease to amaze me.

Jerry's color separations are really nice.

As usual, the regular features are interesting, but one in particular caught my attention. COMMENT. The descriptions of your experiences, hopes and dreams, and stark realizations in regards to "breaking into the business" parallel mine very much. And I'm sure that there are a lot of other people with similar disappointing experiences as you hinted. You are lucky in that you found a supportive outlet very close to comics. Most others have to break away. Some people became lawyers, used car salesmen, etc. I joined the Air Force to learn a profession in electronics.

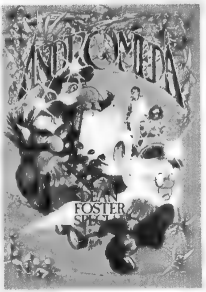
As frustrating as the rejection slips and fruitless trips (three) to New York in search of a pro job were, I still have the love of drawing comics in my blood. Now it is in the form of, I guess you might say, a hobby. But I still have those half-buried dreams of a "pro-sale." Ah, well... it was nice to hear another's story. Thanks for a great commentary, Mike.

[Before John Durning jumps on it, yes, Russ is a friend. But, hey, if I can't run my friend's letters, this whole thing isn't worth it. I'm not in this for the money.

Hope you don't mind that I ran your whole letter, but so many people have asked where you are I wanted to let them know. And keep drawing. You CAN make it. MT]

Et Al

The Donning Company [5041 Admiral Wright Road, Virginia Beach, VA 23462] is publishing a limited edition (2000 copies) of a collection of Michael Whelan paintings, drawings -- over 100 -- with 58 in full color. Whelan has illustrated over 90 paperback and magazine covers, including issues of SAVAGE SWORD OF CONAN. The price is $30.00 postpaid for the autographed (specify any personalized message you want in ten words or less), numbered and boxed edition. Kelly Freas and Polly Freas are the editors.



On this page are cover stats of two new Silver Snail Comics releases: ANDROMEDA #6 and ARIK KHAN, both drawn by Tom Nesbitt. They're to be released shortly.

© 1979, FRANK JOSEPH

We've been asked to keep tabs on the new comics sub-genre FOTO-NOVELS put out by Pocket Books and other publishers. The format of these books is not new; dubbed "fumetti" in the late fifties or early sixties after the Italian comics which used still photos to tell their comic stories, the style is most typified by stories done by Harvey Kurtzman for HELP! Magazine in the early '60s and a couple for PLAYBOY. The earliest, though, at least that we can think of offhand, appeared in DC's MOVIE COMICS of 1939-40, which adapted films of the era by using and altering stills into a five or six page treatment of the film.

Anyway, at the moment, these are the ones we have run across, mostly

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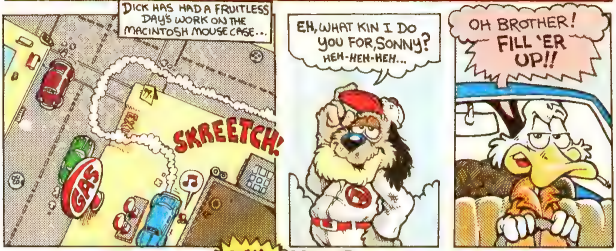
Archie Goodwin and Gil Kane are the new artist-writer team on the Sunday TARZAN, starting as of July 1st, ending Russ Manning's association with the strip. Goodwin and Kane continue with STAR HAWKS (now also syndicated by the United Feature Syndicate) and Manning continues on STAR WARS.

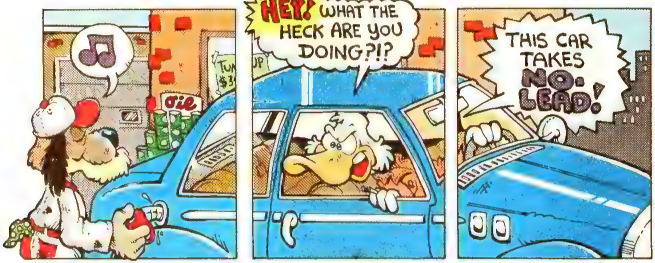
THE UNEXPLAINED is syndicated by Copley News Service and will appear sometime later this year. Conceived more than ten years ago by creator Marv Wolfman, the strip has finally come to fruition with the art of Ross Andru and Mike Esposito. The strip features the investigative work of Dr. Raven Winters into matters occult, mystic and strange, a combination of science fiction and horror in approach. Marv would like us to make the point that since Copley is a small syndicate, any requests to your local paper to pick up the strip could be quite helpful in making it successful. At left is the promotional poster and below are two sample days from the first story.

LOOKS LIKE THIS PLACE WAS BUILT BEFORE THE WAR-THE REVOLUTIONARY WAR!
IS MARTA KASTLE HERE? I'M RAVEN WINTERS
THANK GOODNESS YOU'VE COME! MARTA'S UPSTAIRS
WHAT A GREAT PLACE TO FILM EXORCIST 3!
WOLFMAN ANDRU ESPOSITO
MARTA'S BEEN ON THE VERGE OF HYSTERICS EVER SINCE--
AAHH
THAT INHUMAN CRY-- WHAT IS IT?
RAVEN--WAIT! YOU DON'T KNOW WHAT'S UP THERE.
THAT INHUMAN SCREAM CAME FROM THIS ROOM, MARTA-- YOU?
AACHH
DOCTOR WINTERS!
THANK GOODNESS YOU'RE HERE! IT'S HORRIBLE! I-I CAN'T STAND IT ANY LONGER!
CALM DOWN, MARTA! WHAT'S HAPPENED TO YOU?
WOLFMAN ANDRU ESPOSITO
I-IT'S NOT ME. I-IT'S BEN--MY HUSBAND!
ONE MOMENT HE'S CALM-- THEN-- LISTEN! IT'S HAPPENING AGAIN!
MARSI MALDEC TOM M.

DICK DUCK, DUCK DICK

by Jim Engel


DICK HAS HAD A FRUITLESS DAY'S WORK ON THE MACINTOSH MOUSE CASE...
SKREETCH!
CAR
EH, WHAT KIN I DO YOU FOR, SONNY? HEH-HEH-HEH...
OH BROTHER! FILL 'ER UP!!



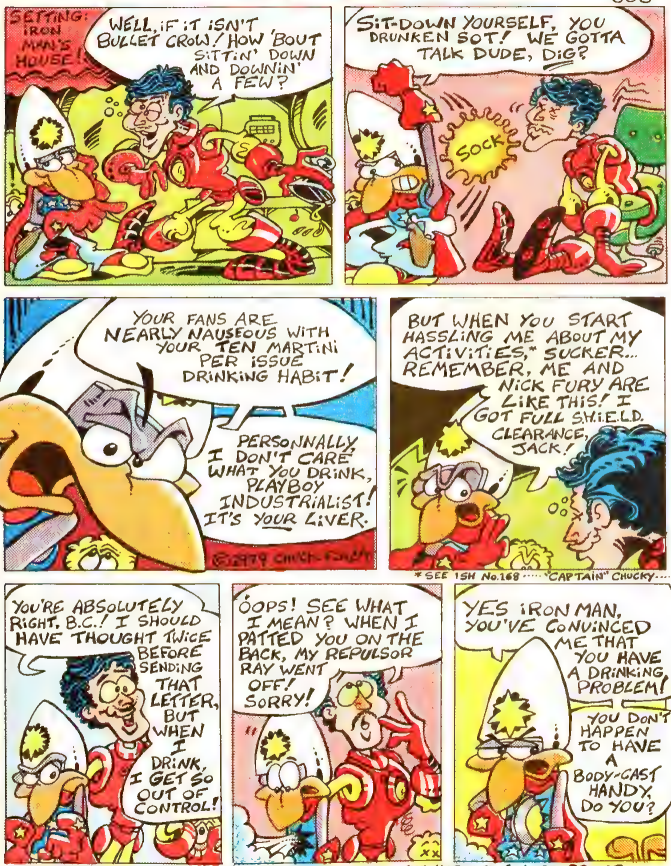
LATER...
SHEESH! WHAT A DAY!
Hi, MR. DUCK! DID ANYTHING EXCITING HAPPEN TODAY?
WELL, ASIDE FROM ALMOST GETTING PUMPED FULL OF LEAD...
OOH!
THE END

pals
no. 6
I'm really glad we live in this country, aren't you?
Oh, yes! I love it! It's the best one place on earth, really, truly!!
what country is this?
the END

BULLET CROW! by CHUCK FIALA

FOWL OF FORTUNE

006


SETTING: IRON MAN'S HOUSE
WELL, IF IT ISN'T BULLET CROW! HOW 'BOUT SITTIN' DOWN AND DOWNIN' A FEW?
SIT-DOWN YOURSELF, YOU DRUNKEN SOT! WE GOTTA TALK DUDE, DIG?
SOCK
YOUR FANS ARE NEARLY NAUSEOUS WITH YOUR TEN MARTINI PER ISSUE DRINKING HABIT!
PERSONNALLY, I DON'T CARE WHAT YOU DRINK, PLAYBOY INDUSTRIALIST! IT'S YOUR LIVER.
©1979 CHUCK FIALA
BUT WHEN YOU START HASSLING ME ABOUT MY ACTIVITIES, SUCKER... REMEMBER, ME AND NICK FURY ARE LIKE THIS! I GOT FULL S.H.I.E.L.D. CLEARANCE, JACK!
* SEE ISH No.168 ..... "CAPTAIN" CHUCKY....
YOU'RE ABSOLUTELY RIGHT, B.C.! I SHOULD HAVE THOUGHT TWICE BEFORE SENDING THAT LETTER, BUT WHEN I DRINK, I GET SO OUT OF CONTROL!
OOPS! SEE WHAT I MEAN? WHEN I PATTED YOU ON THE BACK, MY REPULSOR RAY WENT OFF! SORRY!
YES IRON MAN, YOU'VE CONVINCED ME THAT YOU HAVE A DRINKING PROBLEM!
YOU DON'T HAPPEN TO HAVE A BODY-CAST HANDY, DO YOU?

IRON MAN IS A REGISTERED TRADEMARK OF THE MARVEL COMICS GROUP.

Interview

PAUL LEVITZ interview
Part 2
By Richard Burton
Transcribed by Les Chester
Edited by Richard Burton and Paul Levitz

In the first part of this interview [TCR #165, February] Paul Levitz talked about his beginnings at DC and, in particular, his work on the JSA strip. This time he talks about his involvement with DC's best-selling super-team: The Legion of Super-Heroes.

It should be remembered that this interview was originally conducted over a year ago and Paul's comments are of course related to the situation at that time (a time when he had just decided to give up writing the Legion) and may not necessarily be so relevant at this time.

RICHARD: You're a Legion fan?

PAUL: Oh, definitely. Out of all the DC books, that's the one I grew up on. I guess I read it off the newsstands since probably '64. Which is, of course, not a vast length of time in the great scheme of things, but in terms of my age, certainly one of the earliest things, the first thing I regularly collected and followed, and of course a very complex book. There aren't many people interested in doing it. Cary [Bates] didn't want to come back and do it regularly.

RICHARD: Now that you've decided to give up the book, do you feel you achieved with it what you wanted to?

PAUL: I think the last few issues of the book that I've been on I'm finally satisfied with -- the five part "Earthwar" story. Also, to some lesser degree, the job with Starlin and the job with Walt Simonson.

RICHARD: The Starlin one (#239) was certainly a beautiful looking issue.

PAUL: Yeah. I feel less satisfied with that on a personal level simply because it's less mine. No matter how solid and beautiful an issue it is, it doesn't satisfy me that I accomplished what I set out to do with the book, although I think I did a good job on it. I think Jim did some wonderful work and I'm glad he's doing some more work for the book. But because of the constant changes in art, the constant changes in format on the book, the change of editor mid-way, I never got any momentum going and I don't think my work was nearly as good as it should have been. Certainly nowhere near as good as my work on either ALL-STAR or AQUAMAN, measured over the period of time.

RICHARD: Was there also the fact that you had such a large cast of characters to constantly juggle around?

PAUL: None of the problems were inherent in the creativity of the book; it takes some time to get into anything that complex. I do my writing Marvel-style, working more closely with the artist. That, I think, in the long run is how I do my best work and my fastest. But that also necessitates a rapport and a momentum of issue-to-issue work. You can't do good work if you plot a story for one artist and it's drawn by another because you make use of the wrong set of talents and the wrong set of pre-suppositions. If I hand Joe Staton a plot, I know what I'll get back; if I give an instruction to do two pages of action and list the powers of the characters I'd like to see exhibited. If that's then given to Jim Sherman -- an equally good, if not better artist -- I get an entirely different thing back. All my plans for writing those pages and what I intended to accomplish with them don't relate to Jim's views. I have to plot the story indirectly for him. And I think, in the course of time I did the Legion, I wrote no more than two or three stories that were actually drawn by the person they were originally conceived for! In fact, it might be of interest to list the order in which I wrote these stories -- which

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wasn't the order in which they appeared.

Last year I wrote the two Legion stories for #230, #231, #233, then I wrote the Legion tabloid (these are all in the order I plotted the stories; the dialogue was in even a different order) which came out after #238. Then I went back to #235, #236, then to a story that appeared in #240, then to one that appeared in #241, then back to #237, then to #242, then to #239, then to #240, then back again to #241, and finally back to going in order with the subsequent parts of the five-parter.

RICHARD: All of this must be somewhat frustrating.

PAUL: It drives you nuts! Because you can't develop character and develop continuity and these are the two things I do better than the integral part of the story itself. My singlemost unique ability, I think, is to make a book progress. You have a feeling when I'm writing a book that at the end of the year it's a different book slightly than it was originally, the characters having grown some. It's not so much that my characters are as real as Len's or Roy's, but I'm more concerned with the fact that as a book goes on, things happen, things develop, and you can't do that if you don't know the order you're writing your stories in. In retrospect, it's possible to give you the issue numbers, but as I was doing them it was changing from week to week. The deadline pressure also didn't help. I originally signed on to do LEGION and ALL-STAR when it only amounted to 25 pages a month. Very shortly there was a 34-page monthly LEGION instead of 17, a tabloid, a special of this, a side series of that -- so my writing, according to my own standards, was bound to suffer, though it was competent and commercial enough to sell. With all these problems, I didn't really get where I wanted to on LEGION 'til the last couple of issues, and even those weren't brilliant -- they're just finally the sort of stuff I wanted to do on the book from the beginning.

RICHARD: It seems that each writer of the Legion contributed one or more new members of the group. Would you agree with this?

PAUL: I don't know about Cary Bates -- oh yes, Cary contributed Tyroc.

RICHARD: And was Wildfire Cary's?

PAUL: Yes, I think he was. Dave Cockrum actually created him. It's like Dawnstar. In theory, she should be counted as my creation, but she's really Mike Grell's. When I took over the book, Mike was the artist -- in theory -- we didn't do a story together till the tabloid, but he was the artist of record. I knew he was getting a little bored with the strip at that time so I asked him what I could do to make it more interesting. He sent me a sketch of this Indian girl with wings saying, "Hey, why don't we do this?" So I came up with a whole character around this sketch and wrote her into my first script -- lo and behold, Mike was off the book by then!

RICHARD: Dawnstar is probably one of

the least dynamic characters introduced into the Legion in recent years. Her ability to track and navigate even in space is a very subtle power, wouldn't you say?

PAUL: I would agree, in that sense she's somewhat of a hearkening back to the earlier days of the strip where there were more sharply defined, more limited characters. We have a problem today in general in comics: we tend to create only omnipotent heroes and villains who became quickly boring. It's more interesting in the long run to see what a hero can do with a more limited power. That was one of the things I enjoyed about the Legion, making use of the combinations of peculiar powers.

RICHARD: How difficult is it to come up with new characters these days? Surely everything's been done in comics.

PAUL: Sure, you're just looking for a new twist on an old theme. I'm sure that everything hasn't been done, but I'm also sure that I don't know what hasn't. That's the problem. Also, being fans, we've seen so much of what's been done, and we have been so influenced by that, we're less likely to come up with anything radical and new. We need new input to do that.

RICHARD: Would you say that the writers of fifteen to twenty years ago knew how to handle more effectively the powers of their characters and that today most characters seem to be either energy beings or zap beams from their hands -- powers that require little imagination to be used in stories?

PAUL: I think the overall difference is that fifteen or twenty years ago you had writers who were writing comic books whereas today you have comic book writers. And that's really your difference. I think we're all too involved with it to do it well. The problem is that we're all so derivative of what's been done that we don't have the technical skills to think out, to plot. It goes back to the same set of things.

RICHARD: In the Legion, in particular, there is a huge variety of types of characters and powers involved. Did you find that there were certain characters you couldn't use because you weren't familiar enough with the mechanics of their powers? For example, there's Element Lad and Chemical King, who you killed off, both of whom need a writer fairly familiar with science to use effectively.

PAUL: Peculiarly, I'm one of the few writers in the field who could technically handle either or both of those characters. I have a fairly strong science background, having come through a specialized school that aimed for science and math, and also having, at an early point in my life, wanted to be a chemical engineer. So I'm probably the only writer who's done the Legion since Edmond Hamilton who knows what Chemical King's powers could be. However, I knew well enough what it was to know that it could not be explained to the reader. It's silly to have a character where you have three balloons to explain every single action that he does. It's not interesting at that point. So he was largely superfluous, and since he was foredoomed to die anyway, I felt get rid of him, get him out of the picture -- one less warm body problem. The only character in the Legion I've had problems with using is Tyroc -- who I refuse to use.

RICHARD: For what reason?

PAUL: I think I, as a reader, deeply resented the first story done with him, the premises of it. I think it's a hearkening back to philosophical points that I think are dead. It's a 1950s approach to the race problem -- if you want to say that it can be defined as "the race problem" -- certainly to human relations. I find ABSOLUTELY offensive the concept that by the 30th century the human race will not have awakened to the fact that there is one human race, period. And that all the differences of skin color and ethnic group are so much nonesense. To write a character whose whole psychology, by virtue of those first couple of stories, has to be based on the premise that he does not trust white people, in the 30th century, when he's a member of a group with green people and blue people and orange people, just would get me into a whole set of issues where I just disagree so much with the initial thing... had I been staying on the book for a further length of time I probably would have ended up killing him off.

RICHARD: You wouldn't have liked to try one story where you explain your feelings about Tyroc?

PAUL: I don't think I could have. You see, the premise is inherent in the story. It's not the character's attitudes that are the problem, it's the character's background. His attitudes are bizarre, given the premise of the rest of the 30th century society as we've seen it. But the essential problem is that they're not an illogical set of premises if you base the idea that his home city of Marsal can have cut itself off from the human race for the last hundred years or so and have experienced all those things. I really couldn't address that. I mean, I'm not fixing guilt on Cary Bates or Murray Boltinoff or anyone else involved in the genesis of Tyroc. I don't know how it was brought out at what the problems were -- but I find him offensive. The chief shame of it is that, as a result, there has not been a black member of the Legion, which I think is kind of sad.

RICHARD: Is that the reason he was created in the first place: somebody said, "Look, we haven't got a black, let's make up one?"

PAUL: I agree, but what they should have done, from my point of view is the next Legionnaire who joined should have been just colored black.

RICHARD: Without any comment? Just like that?

PAUL: I don't think,in terms of the premises for 30th century society that have been given, that there would logically be any comment, any more than there was comment on Brainiac-5 being green or Shadow Lass being blue.

RICHARD: Or Chameleon Boy being orange with antennae and pointed ears.

AND THE
FEATURING 40 LEGIONNAIRES
EPIC LENGTH NOVEL!
THE BIRTHING OF SATURN GIRL and LIGHTNING LAD
THE ORIGINAL POWERS and SECRETS OF ALL THE LEGION MEMBERS!
© 1979 DC COMICS INC.

PAUL: Exactly. I mean, it's perfectly reasonable to do a story which demonstrates the fact that there are difficulties on the part of all those alien races in adapting to a common society. I think that has to exist. If you had people with antennae walking around that can change shape, human beings will have a different reaction to them. But that's the same thing as doing a story on the individual basis that people have trouble dealing with a character who can leap over buildings with a single bound, and vice versa. But obviously if you've got a United Planets where over the years we have shown aliens as important parts of the hierarchy, it's absolutely ridiculous to give the premise that Earth would not have managed to separate out the essentially irrelevent differences of race and ethnic group. I've made an effort during my tenure on the LEGION to write in more and more 'alien' alien races as opposed to the previous efforts where aliens were usually humanoid, biped and colored differently, and maybe had antennae. The conclusion of the five-parter, for instance, establishes that the United Planets Galactic Co-Ordinator, in charge of running the entire thing, has a number of arms and looks like not much more than a living toadstool -- which is a far more reasonable premise I think. It's absolutely ridiculously ethnocentric of us to think that human beings are going to be the most efficient life-form in the galaxy, and that we're going to go out there and take over the universe. We may be the only lifeform in the galaxy -- though I doubt it -- and in that case we might. But otherwise I subscribe to the syndrome that there's always somebody smarter than you are, and that there's always someone stupider than you are -- and we're going to find them and they're going to have to be part of it. So from the very beginning of the book, one of the things I particularly liked about both Sherman and Staton is that they've designed interesting aliens. They look alien, they don't look like you would meet them on the street or at a costume party.

© Richard Burton

Review

Undoubtedly, a lot of the appeal of a first issue to collectors is its speculation value, and this is probably even more true when a series is set to run a finite number of issues. This accounts for the showing of both MARVEL SPOTLIGHT and WORLD OF KRYPTON in last month's Top 100. Still, WORLD OF KRYPTON's debut is extremely auspicious in that its debut issue sold almost twice that of the next highest DC title. Discounting the obvious, let's see how much that sales result is due to the book's aesthetics.

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WORLD OF KRYPTON was originally meant to appear in SHOWCASE as an explotive three-parter timed for the release of SUPERMAN -- THE MOVIE. With the delay of the film and the DC implosion, the original idea was somewhat dissipated, but it is still to DC's credit that no attempt was made to make any of the characters or incidents parallel the movie. Jor-El never resembles Marlon Brando in the slightest.

Wisely, somebody decided that E. Nelson Bridwell would edit the series. Rarely thought of as a dynamic guiding force as an editor, Bridwell nonetheless makes doubly sure that the "facts" of WOK jibe with the accepted history conceived by the Mort Weisinger stable. Kal-El's appearance on Krypton before his own birth, the appropriate people in the places they'd have to be (the Phantom Zone, Kandor, Argo City), Mon-El's short stop on Krypton, the ill-fated rocket trips of Krypto and Beppo -- they're all there, albeit somewhat cramped for the detail needed to make sense out of everything. Apparently, Bridwell's editorial changes only came after the artwork was done, for frequent mentions of Nim-El (Jor-El's twin brother) and Zor-El are made in the captions, while the former disappears in his childhood and the latter is never shown -- despite the fact that a meeting is held at Nim-El's house (!) and their father dies in #2 and neither is shown at the funeral. Was Nim-El shrunk with Kandor? Why did Jor-El pick Earth to send both Mon-El and Kal? Why was Kandor shrunk? I know the answers, but someone reading this stuff for the first time would have been very confused. I believe that a retelling of an origin story this complex could well have used more than the 16 pages of extra story pages given; six issues would not have been stretching things, especially in light of the sales on the first issue.

Paul Kupperberg's script is appropriately tight, and it is to be admired that he was able to retell the required facts of the origin and still fit in a couple of subplots. Thankfully, the original story comes with built in melodrama and Kupperberg did not have to resort to the currently favored clenched teeth-bodily harm threat style of dramatic development. There was much more to these stories than physical conflict, and Kupperberg did a good, restrained job.

Unfortunately, Howard Chaykin, whether "finished" by Murphy Anderson or Frank Chiaramonte, fares not as well. Anderson's style seemed particularly incompatible with Chaykin's (almost as jarring as the old Bob Brown-Wally Wood team on SUPERBOY), as Anderson's roots are in detailed classical structuring and Chaykin's are in the spare, minimal layouts of current commercial advertising. It doesn't work very well -- heads are too big for bodies, foreshortening looks clumsy -- and you never get the idea that the end product is the way that Chaykin would've wanted it. Both Anderson and Chiaramonte were probably chosen to retain the "Swan" Superman look and they do that, but at a sorry price to the integrity of the original layouts. Chaykin was probably wrong for the series anyhow -- the original Krypton's design really calls for someone more in the Alex Raymond mold, like Anderson by himself. Sequences such as the shrinking of Kandor (reduced by Chaykin to two shots of Brainiac's saucer ray-beaming what looks like a small chunk of earth into it with a hole that looks to be no more than an acre in size) should have been done so much better. In light of the rather dirty deal the city recently got in SUPERMAN (I'm still wondering why a super-scientific race of people would actually WANT to go back to caveman state!), the impact of that specific act was rather depressingly stunted.

Mention must also be made of the Ross Andru-Dick Giordano covers, which are quite attractive in their '60s-style restraint. No fist fights or dead bodies! How radical.

With a different artist, and Bridwell at the helm again, WORLD OF KRYPTON could very possibly become a viable book sometime in the future. The chief factors to be retained, though, must include: Jor-El's continued presence -- none of that stuff about "Jor-El's ancient relatives" that made the original series in SUPERMAN so lacklustre; adherence to previously related occurances; and a return to the complete retelling of the original motivations of the characters. Part of the appeal of the Weisinger-era SUPERMAN to me was the fact that the origin was continually being added to and built upon. A book of this type could be very entertaining as a regular series or as a series of "limited-run" issues put out during the summer months.

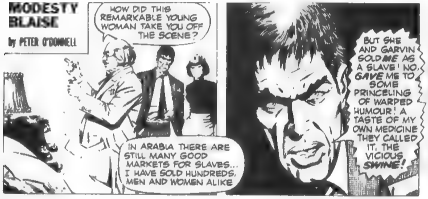
- M. Tiefenbacher

MODESTY BLAISE
by Peter O'Donnell & Enrique Romero

MODESTY BLAISE
by PETER O'DONNELL
AN OPERATION IN THE DAYS OF THE NETWORK
Set up Mahmoud we're leaving
BLAISE-!
Romero
TWO MINUTES LATER
JUMP - I'LL BE RIGHT WITH YOU
THERE'S THE SIGNAL FROM MAM'SELLE WILLIE
RIGHT. WE'LL GO IN AND PICK 'EM UP
2655

MODESTY BLAISE
by PETER O'DONNELL
THE YACHT SAILS ON... BUT WITHOUT ITS OWNER, MAHMOUD THE VICE KING
NICE TO SEE YOU BACK, MAM'SELLE — EVERYTHING OKAY?
YES THANKS, KROLL... EXCEPT HE WOULDN'T JUMP, SO I HAD TO CHILL HIM AND THROW HIM OVER...
WHAT ABOUT THE GIRLS FOR SALE PRINCESS?
WE'LL RADIO GARCIA TO INTERCEPT OFF TANGIER — WITHOUT MAHMOUD THE CREW WON'T FIGHT
2654

MODESTY BLAISE
by PETER O'DONNELL
SO... BLAISE WAS ON MY SHIP AND READY TO STRIKE EVEN BEFORE YOU BROUGHT HER ULTIMATUM!
THAT'S RIGHT... YOU'RE THE BLOKE WHO ASKED ME WHY I WORKED FOR A MERE GIRL. AREN'T YOU?
I CONCEDE DEFEAT, MISS BLAISE... I AGREE TO CLOSE DOWN MY ENTIRE WHITE-SLAVE OPERATIONS
YOU HAD YOUR CHANCE AND THREW IT AWAY, MAHMOUD...
THERE'S ONLY ONE WAY TO STOP YOU TRADING IN FLESH AND THAT'S BY TAKING YOU OFF THE SCENE FOR A LONG, LONG TIME
2655


MODESTY BLAISE
by PETER O'DONNELL
HOW DID THIS REMARKABLE YOUNG WOMAN TAKE YOU OFF THE SCENE?
IN ARABIA THERE ARE STILL MANY GOOD MARKETS FOR SLAVES... I HAVE SOLD HUNDREDS, MEN AND WOMEN ALIKE
BUT SHE ALAN GARVIN SOLD ME AS A SLAVE! NO, GAVE ME TO SOME PRINCELING OF WARPED HUMOUR! A TASTE OF MY OWN MEDICINE THEY CALLED IT. THE VICIOUS SWINE!
FIVE YEARS I SUFFERED, UNTIL I ESCAPED...
AH YES, IT WAS DIFFERENT FOR YOU, MY FRIEND... FOR THE PARANOIAC IT IS ALWAYS DIFFERENT
2656

The Menomonee Falls Gazette

MODESTY BLAISE
by PETER O'DONNELL
AN UNPROVEN CONCEPT, MY DEAR... BUT WHETHER OR NO, MAMMOUD SHALL HAVE HIS REVENGE UPON THE LIVING
TO KILL HER IS NOT ENOUGH — THE DEAD DO NOT SUFFER!
I WILL TUNE HER MIND TO THE ACT WHICH WILL NOT MERELY PUT HER BEHIND BARS, BUT WILL ALSO MAKE HER HATE HERSELF FOR EVER!
...IT WILL BE A TRULY FASCINATING EXPERIMENT — AND NOW LEAVE ME TO CONTINUE MY W*RK. PLEASE
2687
MODESTY BLAISE
by PETER O'DONNELL
WHY SHOULD I HELP YOU, WILLIE? YOU'VE WORKED AGAINST THE MAFIA BEFORE NOW...
IN A VILLA IN SICILY...
I DIDN'T ASK FOR 'ELP FROM — JUST LOOKED IN TO SEE IF YOU'D 'EARD OF ANYONE GUNNING FOR MODESTY BLAISE
SO WHAT'S MY PERCENTAGE IN TELLING YOU?
THIS — IT'S OUR DOSSIER ON YOU FROM THE OLD NETWORK DAYS AND WE'VE NEVER SHOWN IT AROUND
NOT SO FAR
2656
MODESTY BLAISE
by PETER O'DONNELL
WHILE PUTS PRESSURE ON A MAFIA CHIEF FOR INFORMATION...
YOU MADE YOUR POINT — I WOULDN'T WANT THAT DOSSIER TO GET AROUND
SO KEEP IT...
...AND TELL THAT SOLDIER I'LL PUT A KNIFE THROUGH 'IS ARM LONG BEFORE 'E CAN PULL THAT GUN
'E'S NOT KIDDING, RUDI... SO RELAX. THERE'S NOT GOING TO BE ANY TROUBLE
WILLIE, I 'EARD MODESTY WAS KILLED IN A CAR CRASH AND I DON'T KNOW A DAMN THING ELSE... BUT IF I PICK UP ANY WHISPERS I'LL CALL YOU. THAT'S A PROMISE
2659
MODESTY BLAISE
by PETER O'DONNELL
I THOUGHT YOU'D GET US BOTH SHOT!
THE MAFIA DON'T GO IN FOR CASUAL STUFF. WE'D 'AVE TO BE SENTENCED FIRST...
SORRY, MAUDE. I SHOULD'VE EXPLAINED BEFORE WE WENT IN
YOU'RE A NICE MAN, WILLIE... YOU'RE ALL WORRIED TO HELL ABOUT MODESTY, BUT YOU NEVER SNAP AT ME
IN THE HOUSE ON CAPRI, MODESTY WAKES AT LAST AFTER SEVERAL DAYS OF NARCO-HYPNOTIC TREATMENT
CAN'T REMEMBER... EVERYTHING'S GONE... I MUST 'AVE 'AD CONCUSSION
2660

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WOW! THAT LANE GIRL'S WORTH THREE MILLION BUCKS! IS MY TIE ON STRAIGHT?
WHAT'S THE DIFFERENCE? I'M GONNA MARRY HER!
YOU'LL BE SURPRISED HOW MUCH COMPETITION YOU'RE GONNA HAVE!
BUT YOU'RE STILL GLAD YOU MARRIED ME, AREN'T YOU, HENRY?
WELL, NOW, I—ER—YES, MY DEAR, OF COURSE.
ALL THE EXCITEMENT HAS GIVEN ME A HEADACHE, CHIEF. MIND IF I TAKE THE REST OF THE DAY OFF?
GO AHEAD, LOIS. BETTER GET HOME AND LOCK YOURSELF IN.
CLARK KENT SLIPS AWAY, AND...
THE CITY IS FILLED WITH FORTUNE HUNTERS AND PHONY SALESMEN—ALL AFTER LOIS' MONEY, WHICH MEANS SHE MAY NEED THE HELP OF SUPERMAN!
AND THE WIFE!
IN THE LAW OFFICES OF SILAS CLUTCH...
MR. CLUTCH, THE NEWSPAPER TELLS THE WHOLE STORY OF MISS LANE'S INHERITANCE!
THAT NOSY REPORTER, CLARK KENT, EH? NOW SHE'LL BE SWAMPED WITH GREEDY SUITORS!
AND IF SHE MARRIES ONE OF THEM WITHIN TEN DAYS, SHE'LL GET HER UNCLE PHINEAS' $3,000,000 LEGACY!
—AND IF SHE DOESN'T—I GET THE MONEY! SOME WAY, SOMEHOW, I'LL STOP HER!
MEANWHILE, A SIMILAR SCENE IS TAKING PLACE IN MANY SECTIONS OF THE CITY...
HMMM, THREE MILLION DOLLARS! AND THE STORY EVEN GIVES THE CHARMING YOUNG LADY'S ADDRESS!
OBVIOUSLY, THEN THE THING TO DO IS TO GO TO THAT ADDRESS!
CORRECT—AND MAY THE BEST MAN WIN!
THAT, OBVIOUSLY, WOULD MEAN ME!!
QUITE A CROWD BEFORE MY APARTMENT BUILDING. WONDER WHAT'S UP?
WHAT'S ALL THE EXCITEMENT? A FIRE? AN EXPLOSION?
NAW. A GAL NAMED LOIS LANE IS GONNA GET A RAPT O' DOUGH IF SHE GETS HITCHED WITHIN TEN DAYS—AN' WE'RE ALL WAITIN' TO OFFER OURSELVES... HEY! YOU LOOK JUST LIKE HER!!!
IT'S HER! ULP!
MADAM MONEY-BAGS!
HOORAY! SHE'S NOT ONLY RICH BUT BEAUTIFUL!
MARRY ME AND I'LL BE THE HAPPIEST—AND WEALTHIEST—MAN IN THE WORLD!
I—I'VE GOT TO GET OUT OF HERE!
JUST BECAUSE LOIS IS A PROSPECTIVE MILLIONAIRESS, SHE FINDS HERSELF IN A PRECARIOUS POSITION!
THEY'RE MOBBING THE CAB! IT'LL OVERTURN!!
I'VE GOT TO SAVE LOIS FROM THOSE MONEY-MAD SUITORS!
HEY! CAREFUL WITH MY CAB!
GIVE THE LADY ROOM!
SUPERMAN!
I HAD NO IDEA YOU WERE THAT POPULAR!
I EVEN AMAZE MYSELF!
EASY, CHUM. I STILL GOT TWO PAYMENTS TO GO ON THIS CAB!

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The Menomonee Falls Gazette

AT LEAST IT'S A RELIEF TO HEAR YOU DON'T WANT TO MARRY ME FOR MY $3,000,000 INHERITANCE!
I'VE GOT A SENSATIONAL ALTERNATIVE! I'LL SELL YOU MY GOLD MINE!
DON'T BE SILLY MISS LANE! ISN'T BUYING ANY GOLD MINES!
TOO BAD- BUT I'VE ANOTHER SENSATIONAL IDEA-
SET UP A LOIS LANE FOUNDATION AND LET ME HANDLE THE FUNDS!
BROTHER, YOUR BEAN IS OFF THE BEAM!
BUT I'VE GOT STILL ANOTHER SENSATIONAL IDEA! HOW ABOUT A COMIC STRIP ABOUT YOU!?!
NOW I KNOW YOU'RE CRAZY!
PLEASE GO AWAY BEFORE THE SQUIRRELS GET HERE!
IF YOU MARRY WITHIN TEN DAYS, YOU INHERIT THREE MILLION DOLLARS. WHAT DO YOU INTEND DOING ABOUT IT?
I-I'D LIKE THE MONEY, OF COURSE, BUT... WELL...
WELL... YOU LOVE ME ENOUGH TO MARRY ME?
NO COMMENT...
COPYRIGHT 1944, MCQUADE NEWSPAPER SYNDICATE
MARRIED TO LOIS! THERE'S NOTHING I'D LIKE BETTER, BUT...
ANYWAY YOU CAN'T BLAME A GIRL FOR TRYING...
POOR LOIS! WHAT A TOUGH SPOT SHE'S IN! IF SHE DOESN'T MARRY WITHIN TEN DAYS, SHE CAN'T INHERIT THE $3,000,000 HER UNCLE PUNJAS LEFT HER!
WELL, I'M GLAD AT LEAST TO SEE THE POLICE DISPERSING ALL THOSE FORTUNE HUNTERS WHO ARE AFTER LOIS' MONEY!
IF SUPERMAN, THE ONE MAN I REALLY LOVE, WON'T MARRY ME, THEN I'LL JUST HAVE TO FORGET SUPERMAN AND MARRY SOMEBODY ELSE!
BUT HOW CAN I BE SURE I'M LOVED FOR MYSELF, NOT MY MONEY?
IN THE LAW OFFICES OF J.A.S. CLUTCH...
MR. CLUTCH, I'M SURE MISS LANE WOULD NEVER MARRY MERELY FOR THE SAKE OF INHERITING THE $3,000,000.
BAH! EXCEPT FOR YOUR STUPID BUNGLING, MORTIMER, SHE WOULDN'T EVEN HAVE KNOWN ABOUT THE MONEY- AND TO BE THE RECIPIENT OF THE INHERITANCE!
AS IT IS, I VERY MUCH FEAR THAT SOMEWHERE IN TOWN THERE MUST BE AN UNSCRUPULOUS FORTUNE HUNTER, SMART ENOUGH TO PERSUADE HER TO MARRY HIM!
SOMEWHERE IN TOWN...
GET OUT, YOU FORTUNE HUNTER!
AND STAY OUT!
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THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
D'YOU MEAN TO SAY THAT YOU CAN'T FIND CYRIUS ST. AGNEW?
EVER SINCE HE MADE HIS NAME IN THE POP MUSIC FIELD HE'S BEEN THE MOST AVAILABLE MAN IN LONDON... HE'S A PUBLICITY N...?
I'VE HAD NO LUCK IN RUNNING HIM TO EARTH... IF YOU BOTH THINK IT'S THAT EASY, GET BUSY AND BRING HIM TO ME. I'M ANXIOUS TO GET HIS UNCLE'S ESTATE WOUND UP
JUST GIVE ME A COUPLE OF HOURS... I'LL HAVE HIM BACK IN THIS OFFICE... GIFT WRAPPED!
AHEM!... LET'S HOPE YOU'RE NOT BEING OVER OPTIMISTIC
THE SEEKERS
by J. M. Burns & L. A. J. Lilley
DON'T EXPECT TOO MUCH, PETER...
SO WE'RE OFF TO MEET THE FAMOUS CYRIUS ST. AGNEW, EH? MANAGER OF SIX OF THE GROUPS IN LAST WEEK'S TOP TEN
...I MET HIM ONCE AT A PARTY. HE'S A VERY ORDINARY YOUNG MAN UNDER ALL THAT SHOW-BIZ FACADE. HIS REAL NAME IS BILLY CROUCH, YOU KNOW
OH, NO! THAT'S TOO MUCH
WHERE DO WE START LOOKING?
LET'S DO THE OBVIOUS FOR A CHANGE. LET'S START AT HIS HOME
THE WO
THE SEEKERS
by J. M. Burns & L. A. J. Lilley
HERE IT IS. THE HOME OF CYRIUS ST. AGNEW... POP GROUP MANAGER EXTRA-ORDINARY
HUH! I SUPPOSE THEY'LL HAVE A PLAQUE ON THE WALL, ONE OF THESE DAYS
WITH EVERY PENGHANT FOR PUBLICITY IT'S A WONDER THERE ISN'T ONE HERE ALREADY
THERE'S SOMEBODY PEEPING THROUGH THE CURTAINS
KEEP KNOCKING... I'M SURE I SAW SOMEONE
THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WHAT DO YOU WANT?
I'M SORRY TO DISTURB YOU, BUT WE WANT TO SPEAK TO MR. ST. AGNEW, AND...
HE'S NOT AT HOME!
B-B-BUT...
WOW! THAT WAS SOME BRUSH-OFF! I WONDER WHO SHE WAS?
THAT WAS MRS. CYRIUS ST. AGNEW... I'M SORRY I DIDN'T HAVE TIME TO INTRODUCE YOU FORMALLY

The Menomonee Falls Gazette

THE SEEKERS
by J M Burns &
L. A. J. Lilley
070
WHAT DO WE DO NOW, SUSANNE ?
NOTHING! ...THIS IS GOING TO BE A BIT MORE DIFFICULT THAN I THOUGHT, AND I INTEND TO GET A GOOD NIGHT'S SLEEP BEFORE...
LOOK OUT!
OF ALL THE STUPID, RUDDY IDIOTS...
WAIT A MINUTE! I THINK I RECOGNISED THAT REFUGEE FROM SLIVERSTONE!

THE SEEKERS
by J M Burns &
L. A. J. Lilley
070
WHO WAS IT ? WHO WAS THAT FOOL WHO TRIED TO RUN US DOWN ?
I'M NOT ABSOLUTELY SURE, BUT I THINK IT WAS THE ELUSIVE CYRIUS ST. AGNEW... THE MAN WE'RE LOOKING FOR !
WHY SHOULD HE WANT TO KILL US ? WE ONLY WANT TO BREAK THE GOOD NEWS THAT HIS UNCLE HAS LEFT HIM A PILE OF MONEY !
I'VE CHANGED MY MIND ABOUT HAVING AN EARLY NIGHT, PETER. HOW WOULD YOU LIKE TO TAKE ME DANCING ?
GOSH ! THAT'D BE FINE !

THE SEEKERS
by J M Burns &
L. A. J. Lilley
071
MAKE YOURSELF A DRINK, PETER. I'M GOING TO HAVE A QUICK SHOWER
WHERE WOULD YOU LIKE ME TO TAKE YOU DANCING ?
WE'LL GO TO THE 'DUMP O' RUBBISH'
THE 'DUMP O' RUBBISH' ? THERE ARE A HUNDRED BETTER PLACES THAN THAT !
YEAH, BUT THAT'S THE ONLY PLACE WHERE THE 'HAIRY SCOUSES' ARE APPEARING THIS WEEK, AND THEY'RE CYRIUS ST AGNEW'S NUMBER ONE GROUP !

THE SEEKERS
by J M Burns &
L. A. J. Lilley
072
WELL, HOW DOES THIS LITTLE OUTFIT GRIP YOU ?
IN ONE WORD... POW !
IT WOULDN'T DO TO GO TO THE 'DUMP O' RUBBISH' LOOKING LIKE A PROLE. I WANT TO MERGE, MAN !
WON'T MY CLOTHES LOOK A BIT OUT OF PLACE ?
PETER, DARLING... WITH YOUR GORGEOUS FACE PEERING AT HER, A WOMAN WOULD HAVE TO BE MAD EVEN TO LOOK AT YOUR CLOTHES !

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
CRIKEY! WHAT A HOLE!
DON'T BE SO PLEBEIAN, DARLING... EVERYONE RAVES ABOUT THIS PLACE
373
BEG-PDES. WE'RE HERE ON BUSINESS. I WANT TO HAVE A WORD WITH SOMEONE IN THAT GROUP ABOUT CYRIUS ST. AGNEW.
OKAY... BUT THIS NOISE IS DEAFENING ME
OH, BROTHER. JUST WAIT TILL THEY DO THEIR ENCORE. THEY SMASH THEIR INSTRUMENTS...
EH?

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
THIS IS IT... THIS IS THE SPOT ON THE PROGRAMME WHERE THE 'HAIRY SCOUSERS' START SMASHING THE JOINT UP!
374
UGH! MOZART MUST BE TURNING IN HIS GRAVE
RIGHT, I'M GOING BACKSTAGE TO HAVE A WORD WITH THOSE LADS
YOU'RE NOT GOING ALONE! I INSISTON COMING WITH YOU... THEY'RE... SAVAGES!

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
ER... EXCUSE ME, GENTLEMEN. BUT COULD I HAVE A BRIEF WORD WITH YOUR... ER... LEADER?
COME RIGHT 'N COLL... THAT'S ME
375
JUST HANG ON A MINUTE, DARLIN', WHILE I MAKE MYSELF COMFY
D'YOU MEAN TO SAY ALL THAT HAIR ISN'T YOUR OWN?
WHAT D'YOU THINK WE ARE, MATE—FREAKS OR SOMETHIN'?

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
376
I'M TOM BUNCE. YOU LOOK TOO OLD FOR ONE OF MY REGULAR FANS. DAD. WHAT'S ON YOUR MIND?
ER... I'M PETER SQUIRE, AND THIS IS MY COLLEAGUE SUSANNE DOYE. WE WANT TO TALK TO YOU. CYRIUS ST. AGNEW...
YOU LOUSY CREEP!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
PETER AND SUSANNE ARE TRYING TO FIND MISSING POP GROUP MANAGER, CYRUS ST. AGNEW, AND AT THE FIRST MENTION OF HIS NAME TOM BUNCE, OF THE "HAIRY SCOUSES" HAS GONE BERSERK.
STOP THAT!
KEEP OUTA THIS, DOLL!
SORRY... BUT YOU ASKED FOR IT!
YOU HADN'T OUGHT TO HAVE DONE THAT, LADY!
OH, AND WHO FELT LIKE STOPPING ME?

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
THE REMAINING MEMBERS OF THE "HAIRY SCOUSES" RUSH SUSANNE...
RIGHT! GET HER, BOYS!
RIGHT... ARE THERE ANY MORE GLUTTONS FOR PUNISHMENT?
LOOK, MISS, IF YOU'VE COME HERE FROM ST. AGNEW... CLEAR OUT. WE DON'T WANT TO KNOW!

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
WE DON'T WANT NO MORE TROUBLE, MISS. WE JUST DON'T WANT NO MORE TRUCK WITH CYRUS ST. AGNEW.
GO BACK AN' TELL THE JERK WE DON'T WANT TO KNOW HIM
LOOK... I THINK WE'VE GOT OFF TO A FALSE START. WE HAVEN'T COME FROM ST. AGNEW... WE'RE LOOKING FOR HIM
WHA-A-AT?
...JOIN THE CLUB... HALF LONDON'S DOIN' THE SAME THING!

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
CAN'T YOU TELL US WHERE ST. AGNEW IS?
ONLY WISH WE COULD, DARLIN'
HE BOOKED US FOR A WHOLE STRING OF ONE-NIGHT STANDS, AND WHEN WE'D FINISHED THE GIGS WE HAD VANISHED, LIKE STRICTLY INTO NOWHERE
DOES HE OWE YOU BREAD, MAN?
ACTUALLY WE'RE TRYING TO TRACE HIM ON BEHALF OF A FIRM OF SOLICITORS WHO WISH TO TELL HIM SOMETHING TO HIS ADVANTAGE
EH?
LIKE, LOOT?

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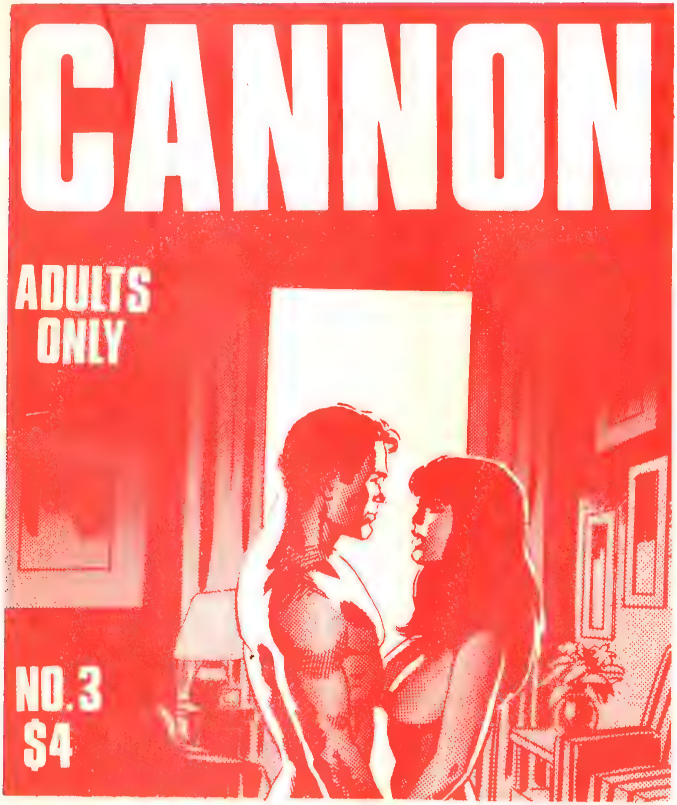

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STAR HAWKS
by Ron Goulart & Gil Kane

SUDDENLY MATERIALIZING, THE IMMENSE CRAFT PULLS THE STAR HAWKS' SHIP TOWARD IT...
APPEARS THEY WANT US TO TAKE A GUIDED TOUR OF THEIR INNARDS, TAM.
MAYBE THIS BLASTRIFLE...
GOT A FEELING IT WON'T WORK, CHAVEZ!
NEVER GIVE UP WITHOUT A FIGHT! THAT'S PART OF MY... HOW!
CHAVEZ!
ZIZZ'!
KANE GOULART
6-12
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GOOD GOSH!
PRAISE BE! THEY ONLY STUNNED HIM.. HE ISN'T DEAD!
I'M VERY GLAD OF THAT.. BECAUSE OUR ROMANCE HAS BARELY STARTED.
KANE GOULART
6-13
THE IMMENSE CRAFT SWALLOWS THE STAR HAWK SHIP...
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CHAVEZ IS OUT COLD...
...AND NOW THEY'RE YANKING US UP INTO THIS DARN THING!
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SWIFTLY THE SQUAD SHIP IS DEPOSITED INSIDE THE HUGE CRAFT...
THE ALIEN SHIP HESITATES A FEW SECONDS, WHILE CERTAIN ADJUSTMENTS ARE MADE.
KANE SQUAD
6-19
THEN ALL AT ONCE IT IS GONE... ELSEWHERE.

AN ENORMOUS SPACE CRAFT HAS GRABBED CHAVEZ' SHIP AND... VANISHED.
© 1978 by NEA, Inc.
BUT THAT NEWS HASN'T REACHED THE HOTEL MAXIMUS YET.
KANE SQUAD
6-19
SO ON THE TROPICAL PARADISE FLOOR...
...REX AND ALICE K., ARE CONCERNED ONLY WITH EACH OTHER.

STAR HAWKS
by Ron Goulart & Gil Kane

AH, THERE YOU ARE, SAHIB!
I BRING YOU AND THE RAJNESHINS LADY A BOTTLE OF CHILLED VENUSIAN GREEN WINE, TUAN!
FINEST VINTAGE, ALL ABSOLUTELY FREE!
WE'VE HAD A VERY TRANQUIL TIME THESE...
UP UNTIL NOW, REX.
THE NEW MANAGEMENT OF THE HOTEL MAXIMUS IS ETERNALLY THRILLED BY HOW YOU STAR HAWKS CLEANED THINGS UP!
IT'S AN HONOR TO BE ABLE TO SERVE YOU!
LET'S STROLL A BIT... WHILE I EXPLAIN WHAT WE REALLY WANT!
I REMAIN YOUR OBEDIENT SERVANT, SIRE, EAGER TO PLEASE!
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NOW THEN, ALICE K... WHAT WAS I SAYING?
SOMETHING ABOUT TRANQUILITY, I THINK.
WE'VE JUST ABOUT FINISHED UP HERE AT THE HOTEL, REX.
THE LAST OF THE BROTHERHOOD AGENTS HAS BEEN SHIPPED OFF TO THE HOOSEGOW.
KANE 6-17
THERE ARE A FEW MORE THINGS TO SETTLE, ALICE K.
SUCH AS?
URSENT! URSENT! STAR HAWK EMERGENCY!
ALL AGENTS STAND BY!
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THE SQUAD SHIP NEVER REACHED THE HOOSEGOW, REX!
IT WAS GRABBED BY A GIGANTIC ALIEN CRAFT AND TAKEN... SOMEWHERE ELSE!
WHAT DO YOU MEAN, NORLEANS... WERE THEY USING DIMENSION DRIVE?
RIGHT, THE BIG SHIP MADE A HYPER-SPACE JUMP! AS YET WE DON'T KNOW WHERE IT WENT!
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CHAVEZ WAS ABOARD! TAMMANY TOO!
YOU GO TO WORK ON THIS, REX... I'LL STICK HERE.
YEAH, I'VE GOT TO... BUT WE'LL RESUME LATER, ALICE K.
KANE HOGAN 6-18

REX LEAVES THE PLANET ESMERALDA HEADED FOR OUTER SPACE...
TAKING CHAVEZ, TAMMANY AND THE WHOLE DARN STAR HAWKS CREW WITH 'EM!
ALL WE ARE SURE OF, REX, IS THAT A HUGE SPACE-CRAFT GRABBED UP OUR SQUAD SHIP...
...THEN THEY MADE A HYPER-SPACE JUMP AND LEFT OUR PLANET SYSTEM COMPLETELY!
YEP, PLUS ALL THE BROTHERHOOD PRISONERS WHO WERE BEING HAULED UP TO THE HOOSEGOW!
WHICH LEADS US TO THE LOGICAL CONCLUSION THAT...
IT WAS THE BROTHERHOOD THAT DID THE SNATCHING.
BY NOW CHAVEZ AND THE REST COULD BE AT THE BROTHERHOOD STRONGHOLD..
...BUT IT'S A MIGHTY BIG UNIVERSE AND WE HAVEN'T ONE CLUE AS TO WHERE THAT STRONGHOLD IS!
ALTHOUGH WE DON'T, I KNOW WHO DOES!
YEAH, THERE'S A CERTAIN ROBOT WE HAVE TO TALK TO!
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KANE HOGAN 6-19

STAR HAWKS
by Ron Goulart & Gil Kane

TUX USED TO BE A ROBOT BODYGUARD AT THE HOTEL MAXIMUS AND NOW...
TUX, GLAD YOU'RE COOPERATING WITH US.
IT AIN'T MY IDEAR, CHUMP!
DAT SKINHEAD PAL OF YOURS DONE SUMTIN TO MY NOGGIN!
YEAH, DAT CHAVEZ TAMPERED WIT MY NOODLE AN...
LISTEN, A BROTHERHOOD SPACECRAFT HAS GRABBED CHAVEZ...
PROBABLY HAULED HIM AND HIS SHIP TO THEIR MAIN HEADQUARTERS.
I THINK YOU KNOW WHERE THE HIDEOUT IS!
NAW... I DON'T KNOW NUTTIN ABOUT DAT!
KANE GOULART 6-20
YER BARKIN' UP DA WRONG TREE, YOUSE GUYS!
LIKE WE FIGURED, REX THEY PLANTED A BRAINLOCK TO KEEP HIM FROM TALKIN' ABOUT THE LOCATION.
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C'MON, YOUSE GUYS! LAY OFFA ME!
I WAS ONLY A BODYGUARD. I DON'T KNOW WHERE THE BROTHERHOOD'S HOLED UP!
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I'M SURE YOU HEARD BAKER OR THE DUCHESS TALK ABOUT IT, TUX.
THIS GEAR YOU'RE HOOKED UP TO IS GOING TO PROBE THAT ROBOT BRAIN OF YOURS.
A REGULAR THOID DEGREE!
BUT YER WASTIN' YER TIME, BUDDY!
THEY BUILT SOME SAFE-GUARDS INTO YOU...WE CAN OVER-COME THEM
KANE GOULART 6-21
DA HECK WIT YOUSE! I AIN'T NO STOOGE!

The Menomonee Falls Gazette

I AIN'T...S'POSED...TA SPILL DA BEANS...
...BUT DESE DAMS GADGETS ARE MAKIN' ME!
ALL WE WANT TO KNOW, TUX, IS WHERE THEY MAY HAVE TAKEN CHAVEZ...
KLANGRATTLE!
I...HEARD RAKER BLABBIN' ABOUT...THEIR HEADQUARTERS...
...IT AIN'T IN... DIS PLANET SYSTEM AT ALL...
TA FIND DA BRUDDERHOOD... YA GOTTA GO TO...DA PLANET SELVA IN DA...
YIKE!
SPUNG!
KABLAM!
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WELL, POOR TUX IS DEFUNCT!
YEAH, THEY OBVIOUSLY RIGGED HIM TO DESTRUCT BEFORE GIVING AWAY TOO MANY SECRETS!
BUT HE DID GIVE US THE NAME OF THE PLANET WHERE THE BROTHERHOOD IS HOLED UP.
THAT'S GOT TO BE WHERE THEY TOOK CHAVEZ AND TAMMANY AND THE REST!
LET'S GET SOME INFO ON THE PLANET FROM ASTROGATION.
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HOWDY, FALLMER. WE NEED SOME HELP.
WHAT CAN YOU TELL ME AND REX ABOUT THE PLANET SELVA?
SELVA? CRIPES, THAT PLANET IS THE PESTHOLE OF THE UNIVERSE!
NOBODY IN HIS RIGHT MIND WOULD GO THERE!

STAR HAWKS
by Ron Goulart & Gil Kane

THE BROTHERHOOD STRONGHOLD IS PROBABLY ON SELVA.
WE NEED SOME BACKGROUND PLUS A LITTLE LOCAL COLOR.
OKAY, FELLAS, SELVA IS ONE OF THE PLANETS IN THE QUATRO.
GENE COLAN 6-29
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"FAR AS WE KNOW, ONLY ONE CONTINENT ON THAT MISERABLE SPHERE IS INHABITED TO ANY DEGREE."
"THERE ARE SEVERAL RACES, MOST OF 'EM VIOLENT."
WE'LL HAVE TO MAKE A HYPER-SPACE JUMP TO GET THERE. CAN YOU PLOT A COURSE?
SURE I CAN.
BUT VERY RELUCTANTLY REX.
IF CHAVEZ AND THE REST ARE THERE, WE'LL HAVE TO GO GET THEM!
SO WHAT ELSE CAN YOU TELL US ABOUT THE PLANET?
SELVA IS A REAL SEWER OF A PLANET, REX.
LARGEST OF FOUR ORBITING IT'S OWN SUN AND FORMING PART OF THE QUATRO SYSTEM
ALL OF THE PLANETS OUT THAT WAY ARE WILD AND UNTAMED.
MURDEROUS CLIMATES, PRIMITIVE PEOPLE!
GENE COLAN 6-29
"THERE ARE SEVERAL DIFFERENT RACES, MOST OF 'EM NASTY."
"THE STRONGER SPEND THEIR TIME PICKING ON THE WEAK."
"IN ONE BLEAK SECTOR THERE'S A CITADAL OF SOME SORT."
"IF THAT'S WHERE THE BROTHERHOOD HANGS OUT, REX, YOU'VE GOT ONE HECK OF A JOB AHEAD OF YOU!"
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A VERY UNSETTLED ALICE K. BENYON RETURNS TO THE HOOSEGOW...
CAN'T HELP FEELING IT'S MY FAULT SOME-HOW THE SQUAD-SHIP WAS HIJACKED.
MAYBE IF REX AND I HADN'T BEEN SO INVOLVED WITH EACH OTHER...
E.M.F. MILLARD '78
6-26
GOT TIRED OF MAKING WHOOPEE AT THE HOTEL, MAX, HUH, ALICE K.?
I HE...AR YOU LOST CHAVEZ, TAMMANY AND A WHOLE STEWPOT OF OTHER STAR HAWKS.
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CHAVEZ' SHIP WAS CAPTURED BY THE BROTHERHOOD, SNIFFER!
HOPE HE AT LEAST SALVAGES CHAVEZ...
BUT REX IS LEADING A RESCUE OPERATION.
...THAT SKIN-HEADED CHUMP IS A GREAT TARGET FOR MY JIBES!
USE YOUR NOODLE NEXT TIME... AND LET ME HANDLE THESE TOUGH CASES!

DON'T GET THE IDEA I'M A SOFTIE, ALICE K...
REX WILL FIND HIM...IF ANYONE CAN, SNIF.
...BUT I'LL MISS CHAVEZ IF WE CAN'T RETRIEVE HIM!
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VIZFONE MESSAGE FOR CHIEF AGENT BENYON! MESSAGE FOR ALICE K. BENYON!
KANE MILLARD '78
6-27
LOOKS LIKE THEY'VE HAULED CHAVEZ AND THE REST TO A PLANET IN THE QUATRO SYSTEM.
AN UNSAVORY PLACE NAMED SELVA. I'M TAKING A SQUAD SHIP THERE. IT'S A LONG WAY OFF.
AS TO YOU AND ME...I'D LIKE THAT TO CONTINUE WHEN I COME HOME.
IT WILL, REX. JUST MAKE DARN SURE YOU GET BACK!

STAR HAWKS
by Ron Goulart & Gil Kane

WE'RE ABOUT READY FOR OUR TRIP THROUGH SPACE-TIME...
...THEN WE'LL BE WHERE THEY TOOK CHAVEZ.
LET'S HOPE SO, NORLEANS, OTHERWISE WE'RE HOPPING ACROSS SEVERAL BILLION MILES FOR NOTHING.
SUB-TENSOR COILS TUNED. JUMP-OFF TIME COMING UP.
ALL PERSONNE... PREPARE FOR INTERSTELLAR CROSSOVER!
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EXPECT ANY TROUBLE, FALLMER?
NOPE! NOWADAYS THESE HYPER-SPACE JUMPS ARE A CINCH, REX...
...WE SHOULD REACH SELVA WITH NO TROUBLE.
BUT I CAN THINK OF ROUGHLY SIX HUNDRED OTHER PLANETS I'D RATHER VISIT!
KANE & GOULART
6-28

TAKE US SEVERAL DOZEN LONG LIFE-TIMES TO GET TO THE PLANET SELVA WITHOUT HYPER-SPACE DRIVE.
...WITH IT WE'LL MAKE THE TRIP IN A HANDFUL OF MINUTES.
I'VE MADE A LOT OF THESE INTERSTELLAR JAUNTS, REX...
BUT MY STOMACH KEEPS FORGETTING THAT.
KANE & GOULART
6-27
THE STAR HAWK SQUAD SHIP REACHES THE JUMPING-OFF POINT..
...EVERYTHING'S SET FOR THE LEAP ACROSS SPACE AND TIME.
ALL AT ONCE THE SHIP IS GONE...
...OFF ON A JOURNEY OF BILLIONS OF MILES.

The Menomonee Falls Gazette

REX' SHIP LEAVES THE BARNUM SYSTEM, USING HYPER-SPACE DRIVE...
WE MADE IT!
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THAT WE DID, NORLEANS, AND NOW WE'RE IN A NICE, SAFE ORBITING PATTERN AROUND SELVA.
NICE. YES. SAFE, NO.
ACCORDING TO OUR SENSORS, SOMEBODY DOWN THERE ALREADY KNOWS WE HAVE ARRIVED!

SO THE BROTHERHOOD KNOWS WE'RE GOING TO LAND ON THEIR PLANET?
'FRAID SO, REX. OUR SENSORS HAVE DETECTED THEIR SENSORS.
THEY'VE ALSO GOT A WARNING SCREEN SET UP FOR SEVERAL MILES AROUND THAT FORTRESS OF THEIRS!
MEANING WE CAN'T GET TOO CLOSE TO THEM WITHOUT BELLS STARTING TO RING
AND KILGUNS STARTING TO BLAZE!
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TELL CONTROL TO ALTER OUR COURSE, NORLEANS...
...SO WE CAN LAND OUT OF RANGE.
THIS LOOKS LIKE AN UNSPOILED PATCH OF REAL ESTATE.
YEAH, REX, WITH PLENTY OF STUFF TO HIDE BEHIND!

STAR HAWKS
by Ron Goulart & Gil Kane

THE BROTHERHOOD'S SENSOR SYSTEM HAS WARNED 'EM WE'RE HERE, REX!
WE CAN EXPECT A LITTLE HUNTING PARTY SOON.
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MAYBE NOT, NORLEANS...
...THEY MIGHT JUST LET THE WILDERNESS SWALLOW US UP.

ALL THE ON-THE-SPOT TESTS CONFIRM THE OFF-PLANET SURVEYS...WE CAN LIVE AND BREATHE ON THE PLANET.
BUT I CAN'T GUARANTEE YOU FOR HOW LONG!

THE STAR HAWKS HAVE LANDED ON THE PLANET SELVA...
REX, OUR LONG RANGE SENSORS JUST CAME UP WITH THIS...
...CHAVEZ' SHIP IS AT THE BROTHERHOOD FORTRESS.
OKAY. THEN THAT'S WHERE WE'LL HAVE TO GO!
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The Menomonee Falls Gazette

BY NOW THE BROTHERHOOD MUST KNOW WE'RE LESS THAN 50 MILES FROM THEIR HIDEOUT!
WELL, NORLEANS, SINCE WE CAN'T OUTMANEUVER 'EM... WE'LL HAVE TO OUTWIT 'EM!
YEAH, BUT THEY'RE ON THEIR HOMEGROUND...AND WE'RE JUST THE VISITING TEAM.
I DIDN'T SAY ANYTHING ABOUT ITS BEING EASY.
AND IN THE SHIP'S KITCHEN...
KASS, OLD BUDDY, YOU'RE NOT LIVING UP TO YOUR POTENTIAL!
FACE IT... YOU'RE NOTHING MORE THAN A GALLEY SLAVE!
BUSTING YOUR BACK FROM DAWN TO DUSK...
...AND WHAT DO YOU HAVE TO SHOW FOR IT?
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HAVE TO ADMIT, I'VE GOT THIS KITCHEN DETAIL BEAT...
...BEEN ABLE TO DO A TERRIFIC JOB OF MODIFYING THESE SERVOS.
TROUBLE IS, OLD BUDDY, YOU DON'T WANT TO BE JUNIOR AGENT KASS FOREVER.
I'M OBVIOUSLY DESTINED FOR BETTER THINGS.
BUT IN ORDER TO MOVE ONWARD AND UPWARD...
...I'LL HAVE TO DO SOMETHING I REALLY DO DREAD!
I'M GOING TO VOLUNTEER!
UNIT
7-5
UNIT
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STAR HAWKS
by Ron Goulart & Gil Kane

IT WON'T DO TO VOLUNTEER, DIRECTLY, OLD BUDDY...
GOT TO DO IT LEFT-HANDED... WHILE IMPROVING MY IMAGE!
WHY THE ZARF AREN'T YOU IN THE GALLEY, KASS?
I HAPPEN TO KNOW THERE ARE LOTS OF TERRIFIC VEGETABLES GROWING NEARBY, SIR!
SO MUCH FOR THE LOCAL FLORA...
... BETTER BE RIGHT ABOUT THE WILDLIFE, TOO!
BANGO!
WE GOT A NIBBLE!
GURK!
GURK!
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BACK OFF, KASS!
SO I CAN USE MY STUNGUN ON THAT THING!
NO NEED FOR WEAPONRY, SIR.
THIS IS WHAT YOU CALL A BROKLE BIRD.
AND IF YOU WHAP A BROKLE BIRD JUST RIGHT ON ITS GIZZARD...
... IT USUALLY GOES RIGHT TO SLEEP.
AS IN THIS INSTANCE.
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The Menomonee Falls Gazette

YOU SURE KNEW HOW TO HANDLE THAT THING, KASS!
WHERE'D YOU EVER RUN INTO ONE BEFORE?
ONLY IN BOOKS AND VIDISCS, SIR.
YOU'VE BEEN READING UP ON SELVA?
I LIKE TO TRACE MY FAMILY ROOTS, SIR...
...AND TRADITION HAS IT MY ANCESTORS CAME FROM THIS PLANET A COUPLE CENTURIES BACK.
SO I'VE LEARNED EVERYTHING I CAN ABOUT THE PLACE.
KNOW MORE ABOUT THE GEOGRAPHY, PEOPLE AND PIT-FALLS THAN ANY TWO COMPUTERS.
WE CAN USE YOU ON THE EXPEDITION TEAM...
CARE TO COME ALONG?
WELL, I'LL MISS MY WORK IN THE KITCHEN...
...BUT I CAN'T SHIRK MY DUTY, CAN I?
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THE DOMINATE PEOPLE HEREABOUTS ARE CALLED KANIKS.
CAN YOU ADD ANYTHING TO THAT, KASS?
I KNOW ONE OTHER INTERESTING FACT, SIR...
THEY'RE WARLIKE AND SUPER-STITIOUS!
THEY'RE ALSO CANNIBALS!
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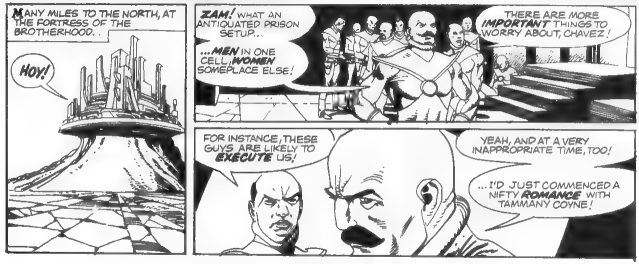
MANY MILES TO THE NORTH, AT THE FORTRESS OF THE BROTHERHOOD...
HOY!
ZAM! WHAT AN ANTIQUATED PRISON SETUP...
...MEN IN ONE CELL, WOMEN SOMEPLACE ELSE!
THERE ARE MORE IMPORTANT THINGS TO WORRY ABOUT, CHAVEZ!
FOR INSTANCE, THESE GUYS ARE LIKELY TO EXECUTE US!
YEAH, AND AT A VERY INAPPROPRIATE TIME, TOO!
...I'D JUST COMMENCED A NIFTY ROMANCE WITH TAMMANY COYNE!

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 40c	No. sold
1	4	X-MEN No. 124 Marvel	5326
2	2	THE MICRONAUTS No. 8 Marvel-Mego	5239
3	6	THE AVENGERS No. 186 Marvel	4582
4	14	FANTASTIC FOUR No. 239 Marvel	4200
5	7	THE AMAZING SPIDER-MAN No. 193 Marvel	4094
6	1	CONAN THE BARBARIAN No. 101 Marvel-Robert E. Howard	4085
7	8	STAR WARS No. 26 Marvel-20th Century Fox	4047
8	-	MACHINE MAN No. 10 Marvel; first re-lived issue	3857
9	5	BATTLESTAR GALACTICA No. 6 Marvel-Universal	3776
10	12	THE SPECTACULAR SPIDER-MAN No. 33 Marvel	3514
11	11	MARVEL TEAM-UP No. 84 Marvel; Spider-Man and Shang-Chi	3463
12	-	60c WHAT IF? No. 16 Marvel; What If Shang-Chi Fought On The Side of Fu Manchu?	3340
13	9	WORLD OF KRYPTON No. 2 DC	3282
14	16	SPIDER-WOMAN No. 17 Marvel	3158
15	10	THE INCREDIBLE HULK No. 238 Marvel	3146
16	15	IRON MAN No. 125 Marvel	3115
17	18	MARVEL TWO-IN-ONE No. 54 Marvel; The Thing and Deathlok	3091
18	13	SHOGUN WARRIORS No. 7 Marvel-Mattel	2923
19	-	TOMB OF DRACULA No. 70 Marvel; 60c	2893
20	16*	MARVEL PREMIERE No. 49 Marvel; The Falcon	2873
21	17	THOR No. 286 Marvel	2871
22	23	JOHN CARTER, WARLORD OF MARS No. 26 Marvel-Edgar Rice Burroughs	2827
23	19	THE DEFENDERS No. 74 Marvel	2780
24	19*	DOCTOR STRANGE No. 36 Marvel	2717
25	20	CAPTAIN AMERICA No. 236 Marvel	2666
26	26	POWER MAN No. 58 Marvel	2191
27	24	WARLORD No. 24 DC	2188
28	22	THE SAVAGE SWORD OF CONAN No. 42 Marvel-Robert E. Howard; black and white $1.00	2135
29	31	MASTER OF KUNG FU No. 79 Marvel	2117
30	26	SUPERBOY AND THE LEGION OF SUPER-HEROES No. 254 DC	2094
31	25	TARZAN No. 27 Marvel-Edgar Rice Burroughs	2029
32	27	GHOST RIDER No. 37 Marvel	1939
33	28	SUPERMAN No. 338 DC	1872
34	-	MARVEL PREVIEW No. 18 Marvel; Star-Lord, $1.25, black and white magazine	1798
35	27	DC COMICS PRESENTS No. 12 DC; Superman and Miste- Miracle	1771
36	32	HEAVY METAL No. 27 21st Century; $1.50, full-color magazine	1716
37	34	JUSTICE LEAGUE OF AMERICA No. 169 DC	1713
38	--	DC SPECIAL SERIES No. 17 DC; The Original Swamp Thing Saga, $1.00	1699
39	33	GREEN LANTERN No. 119 DC	1597
40	35	THE HULK! No. 15 Marvel; full-color magazine, $1.50	1582
41	36	BATMAN No. 314 DC	1484
42	32	ACTION COMICS No. 498 DC	1475
43	36*	DETECTIVE COMICS No. 485 DC; $1.00	1462
44	38	THE FLASH No. 276 DC	1409
45	37	THE BRAVE AND THE BOLD No. 153 DC, Batman and Ted Kennedy	1350
46	40*	WORLDS FINEST COMICS No. 258 DC; $1.00	1212
47	40	WONDER WOMAN No. 258 DC	1150
48	41*	MARVEL TREASURY EDITION No. 22 Marvel; The Sensational Spider-Man, tabloid, $2.00	1075
49	41	MARVEL TALES No. 106 Marvel; reprints	883
50	44	JONAH HEX No. 27 DC	820

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 40c	No. sold
51	45	MARVEL SUPER-HEROES No. 82 Marvel; reprints	656
52	46	VAMPIRELLA No. 79 Warren, black and white, $1.50	640
53	48	UNCLE SCROOGE No. 166 Gold Key-Walt Disney; reprints	627
54	52*	EERIE No. 102 Warren; black and white, $1.50	554
55	51	CREEPY No. 109 Warren; black and white, $1.50	538
56	50	WEIRD WESTERN TALES No. 58 DC	466
57	53	SGT. ROCK No. 331 DC	419
58	47	SUPER FRIENDS No. 23 DC	418
59	52	MEN OF WAR No. 19 DC	409
60	55	WALT DISNEY'S COMICS AND STORIES No. 466 Gold Key-Walt Disney; half reprint	390
61	57	UNKNOWN SOLDIER No. 230 DC	372
62	49	WEIRD WAR TALES No. 78 DC	370
63	--	BUCK ROGERS Giant Movie Edition Gold Key/Marvel; tabloid, $1.50 (John F. Dille)	359
64	59	HOUSE OF MYSTERY No. 271 DC	330
65	51*	FLASH GORDON No. 24 Gold Key-King Features	319
66	--	SECRETS OF HAUNTED HOUSE No. 15 DC, first re-lived issue	313
67	56	GHOSTS No. 79 DC	301
68	63*	SGT. FURY No. 153 Marvel; reprints	331
69	59*	G.I. COMBAT No. 215 DC; $1.00	295
70	58	DONALD DUCK No. 209 Walt Disney-Gold Key; reprints	268
71	64	MICKEY MOUSE No. 197 Walt Disney-Gold Key, reprints	180
72	69	CRAZY No. 52 Marvel; 60c black and white magazine	171
73	64*	WALT DISNEY SHOWCASE No. 51 Gold Key-Walt Disney; 60c, 101 DALMATIONS	146
74	63	THE BEAGLE BOYS VS. UNCLE SCROOGE No. 5 Gold Key-Walt Disney	138
75	69*	LITTLE LULU No. 253 Gold Key	111
76	62*	HUEY, DEWEY AND LOUIE No. 57 Gold Key-Walt Disney	98
77	65*	TUROK, SON OF STONE No. 122 Gold Key	91
78	74*	BORIS KARLOFF TALES OF MYSTERY No. 92 Gold Key-Boris Karloff Estate	88
79	76*	RIPLEY'S BELIEVE IT OR NOT! No. 89 Gold Key-Ripley	83
80	68*	GRIMM'S GHOST STORIES No. 51 Gold Key	80
81	71	POPEYE THE SAILOR No. 148 Gold Key-King Features	80
82	72	BUGS BUNNY No. 210 Gold Key-Warner Bros.	75
83	71*	CHIP 'N' DALE No. 59 Gold Key-Walt Disney	75
84	73	WALTER LANTZ WOODY WOODPECKER No. 180 Gold Key-Walter Lantz	73
85	76	TWEETY AND SYLVESTER No. 95 Gold Key-Warner Bros.	71
86	79	BEEP BEEP, THE ROAD RUNNER No. 81 Gold Key-Warner Bros.	70
87	84	DAFFY DUCK No. 123 Gold Key-Warner Bros.	70
88	67*	DAISY AND DONALD No. 38 Gold Key-Walt Disney	70
89	82*	ADVENTURES OF MIGHTY MOUSE No. 168 Gold Key-Viacom	70
90	75	THE PINK PANTHER No. 66 UAC-Geoffrey-Gold Key	70
91	81*	PORKY PIG No. 89 Warner Bros.-Gold Key	70
92	81	YOSEMITE SAM No. 61 Gold Key-Warner Bros.	70
93	70	TOM AND JERRY No. 220 Gold Key-Loew's-M-G-M	69
94	70*	HAPPY DAYS No. 3 Gold Key-Paramount	66
95	--	RICHIE RICH MONEY WORLD No. 41 Harvey	66
96	--	LAUGH COMICS DIGEST No. 23 Archie; digest, 95c	65
97	83	RICHIE RICH No. 181 Harvey	65
98	--	RICHIE RICH AND DOLLAR THE DOG No. 9 Harvey, 50c	65
99	--	RICHIE RICH AND HIS GIRL FRIENDS No. 2 Harvey, 50c	65
100	--	SAD SACK AND THE SARGE No. 138 Harvey	65

*=bi-monthly titles ratings are from the month before last

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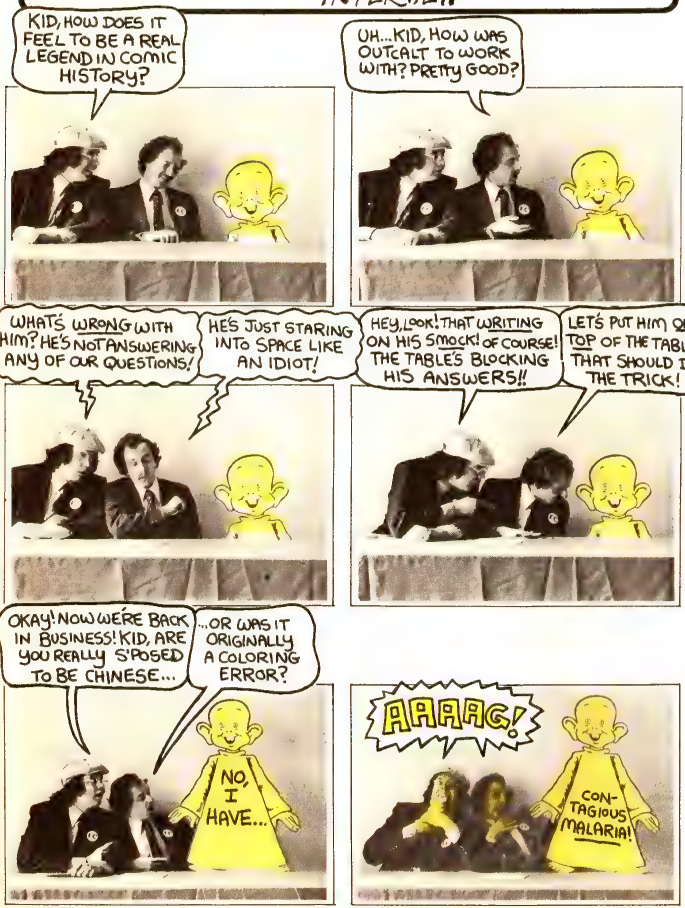
FANDOM CONFIDENTIAL

with Jim Engel & Chuck Fiala

this month: YELLOW KID INTERVIEW


KID, HOW DOES IT FEEL TO BE A REAL LEGEND IN COMIC HISTORY?
UH... KID, HOW WAS OUTCALT TO WORK WITH? PRETTY GOOD?
WHAT'S WRONG WITH HIM? HE'S NOT ANSWERING ANY OF OUR QUESTIONS!
HE'S JUST STARING INTO SPACE LIKE AN IDIOT!
HEY, LOOK! THAT WRITING ON HIS SMOCK! OF COURSE! THE TABLES BLOCKING HIS ANSWERS!!
LET'S PUT HIM ON TOP OF THE TABLE! THAT SHOULD DO THE TRICK!
OKAY! NOW WE'RE BACK IN BUSINESS! KID, ARE YOU REALLY S'POSED TO BE CHINESE...
...OR WAS IT ORIGINALLY A COLORING ERROR?
NO, I HAVE...
AAAAG!
CON-TAGIOUS MALARIA!

Harvey Coming Comics

DEVIL KIDS No. 96, November. [8/2]

RICHIE RICH AND GLORIA No. 11, November. 50¢. [8/2]

RICHIE RICH AND REGGIE No. 2, November. 50¢. [8/2]

RICHIE RICH SUCCESS STORIES No. 90, November. 50¢. [8/2]

RICHIE RICH VAULTS OF MYSTERY No. 31, November. [8/2]

RICHIE RICH AND CADBURY, THE PERFECT BUTLER No. 10, November. 50¢. [8/9]

RICHIE RICH AND HIS GIRL FRIENDS No. 2, November. 50¢. [8/9]

RICHIE RICH CASH No. 32, November. [8/9]

RICHIE RICH AND CASPER No. 31, November. [8/16]

RICHIE RICH DOLLARS AND CENTS No. 94, November. 50¢. [8/16]

RICHIE RICH GEMS No. 28, November. 50¢. [8/16]

RICHIE RICH INVENTIONS No. 11, November. 50¢. [8/16]

RICHIE RICH No. 184, November. [8/23]

RICHIE RICH BEST OF THE YEARS No. 4, November. Digest, 75¢. [8/23]

RICHIE RICH GOLD AND SILVER No. 27, November. 50¢. [8/23]

RICHIE RICH MONEY WORLD No. 43, November. [8/23]

Et Al

FBN Publications, announced publishers of a new line of comics at least two years ago, have finally come up with their first comic. The management has changed as have the principals, and the project (initially a Rich Buckler character similar to his DEMON HUNTER comic for Atlas) has evolved into an adaptation of a syndicated Japanese monster-hero program called THE SPACE GIANTS. The all-newsprint comic is 48 pages with a color front cover and story and art by Richard J. Lynn (artist-writer of the syndicated strip THE SONS OF LIBERTY) and Pat Gabriele (KOBRA, British Marvels). The cover price is $1.00. The address is FBN Publications, P.O. Box 586, Wabash, IN 46992.

We've discovered another in the Bantam Book Skylark Illustrated Story series that was issued at the same time as the DOC SAVAGE and TWILIGHT ZONE books: STORMY by Jim Kjelgaard, adapted by Horace J. Elias and drawn by Carl Pfeufer. The book, like most Kjelgaard books (Disney adapted BIG RED into film form) is about a dog.

Dan O'Neill, one of the cartoonists sued by the Disney Corporation for using Mickey and Minnie Mouse and other Disney characters without permission and too close to the original to constitute parody in 1971's Hell Comics' AIR PIRATES FUNNIES #1 and 2, and with Bobby London, Ted Richards and Gary Hallgren was subsequently ordered by the courts to pay Disney $190,000, has been cited for contempt by Disney Productions along with publisher Stewart Brand. The offending material appeared as a four page strip in the Spring, 1979 (No. 21) issue of THE CO-EVOLUTION QUARTERLY ($3.50 from Point, Box 428, Sausalito, CA 94965) in which Mickey and Minnie are again used by name and in their original guises (although Mortie and Ferdie are grown up) as O'Neill tells their story and his, ending in two "Mouse Liberation Front" demands(that Disney drop all charges and claims against the Air Pirates and that Disney hire the Air Pirates to make movies for them) as well as a closing statement: "MLF signing off for now... we hope we brought you some

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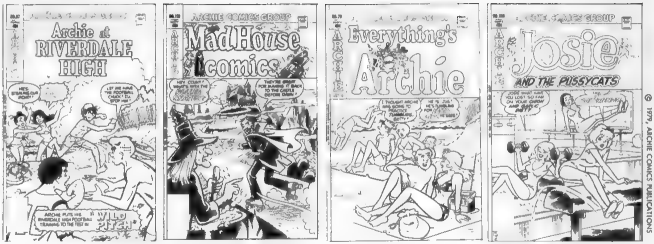


understanding of parody... We end this communique by elevating to a true irony: The preceding comic strip is a federal crime -- contempt of the Supreme Court of the United States. The Disney lawyers agreed and took them back to court, this time including former WHOLE EARTH CATALOG editor Brand, charging them with criminal and civil contempt of court. The penalties faced are fines up to $10,000, all court costs for both parties and jail sentences up to six months.

Ace Books has issued Ron Goulart and Gil Kane's STAR HAWKS strips in paperback form. The first in the series contains all the strips from 10/5/77 through 3/16/78 (which includes the first twelve weeks that we published in the Menomonee Falls GAZETTE #227-232) in the same size the strips appear in TCR, only sideways. To bring the book down to the 160 page size, some repetitious days are missing: 10/9, 11/20, 11/26, 12/25, 1/22, 2/27, and 3/13. The price is $1.50.

Ace has also issued the second volume of BATTLESTAR GALACTICA reprints (reprinting #4-6) and a third and fourth volume of CONAN (although we've only seen #4 ourselves). Each is in the cut-apart panel style of old-style comic book reprint books, rather than the full-page-per-page style used by Pocket Books. Both series are in color for $2.25.

Gold Key Coming Comics

BEEP BEEP, THE ROAD RUNNER No. 84, October. New. [8/2]

BUGS BUNNY No. 213, October. New. [8/2]

Walt Disney DONALD DUCK No. 212, October. Reprints. [8/2]

Walt Disney MICKEY MOUSE No. 200, October. Reprints. [8/2]

THE PINK PANTHER No. 69, October. New stories by Warren Tufts. [8/2]

Walt Disney UNCLE SCROOGE No. 169, October. Carl Barks reprints. [8/2]

YOSEMITE SAM No. 64, October. New. [8/2]

Walt Disney THE BEAGLE BOYS VS. UNCLE SCROOGE No. 8, October. New. [8/9]

BUCK ROGERS No. 4, October. The third chapter of the tabloid comic is reprinted. It's by Paul S. Newman and Jose Delbo. [8/9]

DAFFY DUCK No. 125, October. New. [8/9]

ADVENTURES OF MIGHTY MOUSE No. 170, October. Reprints. [8/9]

TOM AND JERRY No. 323, October. Reprints. [8/9]

TWEETY AND SYLVESTER No. 98, October. New. [8/9]

WALTER LANTZ WOODY WOODPECKER No. 183, October. New. [8/9]

BULLWINKLE AND ROCKY No. 23, October. Reprints. [8/16]

Walt Disney CHIP 'N' DALE No. 62, October. New. [8/16]

GRIMM'S GHOST STORIES No. 53, October. Reprints. [8/16]

LOONEY TUNES No. 28, October. New. [8/16]

SUPER GOOF No. 55, October. New. [8/16]

WALT DISNEY'S COMICS AND STORIES No. 469, October. Half new, half reprints. [8/16]

BATTLE OF THE PLANETS No. 3, October. New stories drawn by Winslow Mortimer. [8/23]

BEETLE BAILEY No. 129, October. New. [8/23]

BORIS KARLOFF TALES OF MYSTERY No. 95, October. Reprints. [8/23]

POPEYE THE SAILOR No. 151, October. Reprints. [8/23]

RIPLEY'S BELIEVE IT OR NOT! No. 92, October. New. [8/23]

UFO AND OUTER SPACE No. 23, October. New. [8/23]

Walt Disney WINNIE-THE-POOH No. 15, October. New. [8/23]

Archie Coming Comics

ARCHIE GIANT SERIES MAGAZINE No. 487, October. This issue features THE WORLD OF JUGHEAD. [7/24]

ARCHIE'S JOKEBOOK No. 261, October. [7/24]

BETTY AND VERONICA No. 286, October. [7/24]

JOSIE AND THE PUSSYCATS No. 100, October. [7/24]

LITTLE ARCHIE No. 147, October. [7/24]

PEP No. 354, October. [7/24]

THAT WILKIN BOY No. 46, October. [7/24]

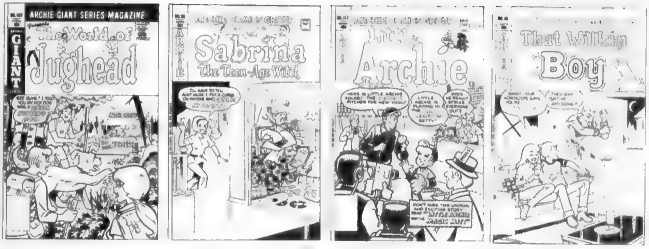
ARCHIE No. 285, October. [7/31]

JUGHEAD No. 293, October. [7/31]

LAUGH No. 343, October. [7/31]

LIFE WITH ARCHIE No. 209, November. [7/31]

REGGIE AND ME No. 118, October. [7/31]



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ARCHIE AND ME No. 114, October. [8/7]

ARCHIE'S COMICS DIGEST No. 38, October. [8/7]

ARCHIE'S PALS 'N' GALS No. 136, October. [8/7]

BETTY AND ME No. 106, October. [8/7]

SABRINA, THE TEEN-AGE WITCH No. 56, October. [8/7]

ARCHIE AT RIVERDALE HIGH No. 67, October. [8/14]

COMICS DIGEST MAGAZINE IN FULL COLOR
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to the STAR, and UPS gave the Washington POST thirty days' notice that it was cancelling the contract. The STAR than began a huge media campaign advertising DOONESBURY's future appearance in the STAR, including a full page ad in the New York TIMES. The POST's editor felt that running DOONESBURY was in essence giving the STAR free promotional aid, so, with a classic "the hell with it," he dropped the UPS features DOONESBURY, CATHY, TANK McNAMARA, ACCORDING TO GUINESS, and the Reverend Jesse Jackson's column three weeks early. Washington radio and TV stations immediately began broadcasting the missing DOONESBURY dailies and the strip was included in the President's daily news summary. On June 24th, the UPS features appeared in the STAR, including the missing three weeks of DOONESBURY.

POST editor Ben Bradlee, meanwhile, has assigned two POST staff-writers and a staff artist to create a new political satire strip.

Archie Goodwin's first STAR HAWKS strip appeared on April 30, 1979. Gil Kane continues to draw the strip with an improvement in the art over the several months prior to that. The strip is now copyright United Feature Syndicate, meaning NEA will now concentrate on the features in their service package and all strips being syndicated individually will come from United Features.

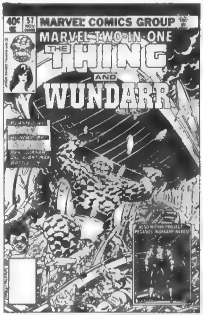
Did you know that M-G-M's animated characters TOM AND JERRY star in a daily gag strip on South America?

DAREDEVIL No. 161, November. "To Dare The Devil" is by Roger McKenzie, Frank Miller and Klaus Janson. DD and Bullseye battle for the life of the Black Widow at Coney Island. Miller and Janson did the cover. [8/7]

MARVEL SUPER-HEROES No. 85, November. "Day Of Thunder -- Night of Death" by Roy Thomas, Herb Trimpe and John Severin is reprinted from THE INCREDIBLE HULK #133. The cover was by Trimpe and Bill Everett. [8/7]

MARVEL TREASURY EDITION No. 23, November. "Witch Shall Be Born" by Roy Thomas, John Buscema and The Tribe from the story by Robert E. Howard is lead-featured from SAVAGE SWORD OF CONAN #5. Also featured is John Buscema and Roy Thomas' entire stint on the CONAN THE BARBARIAN comic strip. Buscema did the cover. [8/7]

MARVEL TWO-IN-ONE No. 57, November.. "When Walks Wundarr" is by Ralph Macchio, Mark Gruenwald, George Perez and Gene Day. Klaw and Solarr run amok in Project Pegasus as Wundarr stalks the corridors and



The Thing, Giant-Man and Quasar try to put things right. Perez and Al Milgrom did the cover. [8/7]

THE SAVAGE SWORD OF CONAN No. 45, October. "The Gem In The Tower" is by Roy Thomas, John Buscema and Tony DeZuniga. Conan's days as a

Barachan pirate are recounted in a L. Sprague de Camp-Lin Carter story. Also, a Red Sonja adventure appears. [8/7]

SHOGUN WARRIORS No. 10, November. "Five Heads of Doom" is by Doug

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Moench, Herb Trimpe and Steve Mitchell. A five-headed creature attacks Combatra, who must split into five beings to battle it. Trimpe and Al Milgrom did the cover. [8/7]

SPIDER-WOMAN No. 20, November. "Tangled Webs" is by Mark Gruenwald, Frank Springer and Mike Esposito. Spider-Woman finally meets (wait for it) -- Spider-Man. Springer and Frank Giacoia. [8/7]

SPIDEY SUPER STORIES No. 43, November. [8/7]

THE AMAZING SPIDER-MAN No.198, November. "Mysterio Is Deadly By The Dozen" is by Marv Wolfman, Sal Buscema and Jim Mooney. Something is fishy about Aunt May's death so Spider-Man goes to the Restwell Nursing Home to see what it is. Keith Pollard did the cover. [8/14]

THE AMAZING SPIDER-MAN ANNUAL No. 13, November. "The Many Tentacles of Dr. Octopus" is by Marv Wolf-

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man, John Byrne and Terry Austin. Spider-Man runs into his arch-enemy of the metal limbs again. Keith Pollard and Bob McLeod did the cover. Some pinups are also included. [8/14]

BATTLESTAR GALACTICA No. 9, November. "The Space Mimic" is by Bill Mantlo, Sal Buscema and Klaus Janson

A weird being from space enters the Galactica and begins swiping identities. Pat Broderick and Terry Austin did the cover. [8/14]

CAPTAIN AMERICA No. 239, November. "Mind-Stains On The Virgin Snow" is by Peter Gillis, Fred Kida and Don Perlin. Cap must battle his way through the illusion of Dovecote to discover the secret of the lady called Snowfall. John Byrne and Terry Austin did the cover. [8/14]

CRAZY No. 55, November. [8/14]

FUN AND GAMES MAGAZINE No. 3, November. More puzzles and mazes from the pen of Owen McCarron. McCarron did the cover. [8/14]

MARVEL PREVIEW No. 19, Summer [September-November]. "Riders Beyond Sunrise" is by Roy Thomas, Sal Buscema and Tony DeZuniga. Kull stars in another R.E. Howard themed issue. Also, Solomon Kane appears in "Footsteps Within" by Don Glut, Will Meugniot and Steve Gan. Bob Larkin did the cover. [8/14]

THE MICRONAUTS No. 11, November. "The Enigma Force" is by Bill Mantlo, Mike Golden and Al Milgrom. The Micronauts have their final showdown with Baron Karza. Mike Golden did the cover. [8/14]

THOR No. 289, November. "Look Homeward, Asgardian" is by Roy Thomas (Wolfe), Keith Pollard and Chic

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Stone. Odin travels to Olympus to enlist the aid of Zeus against the Celestials while Thor is forbidden entrance to Asgard. John Buscema and Mike Esposito did the cover. [8/14]

THE AVENGERS No. 189, November. "Wings And Arrows" is by Roger Stern, Steve Grant, Mark Gruenwald, David Michelinie, John Byrne and Dan Green. Henry Peter Gyrich raises the roof. The Scarlet Witch raises a few questions. Thor raises a few eyebrows. And Hawkeye goes it alone. Byrne and Green did the cover. [8/21]

CONAN THE BARBARIAN No. 104, November. "Vale of Lost Women" is by Roy Thomas, John Buscema and Ernie Chan. Conan escapes the Bamula Tribe only to run into an even stranger tribe, not to mention a monster. Chan did the cover. [8/21]

THE HULK! No. 17, November. "The Biggest Game" is by Doug Moench, Ron Wilson and Alfredo Alcala. Bruce Banner heads to Africa on the trail of a cure. Also, Moon-Knight stars in "Nights Born Ten Years Gone" by Moench, Bill Sienkiewicz and Klaus Janson. Steve Oleck colored the issue. Earl Norem did the cover. [8/21]

THE INCREDIBLE HULK No. 241, November. "Partners In Deception" is by Roger Stern, and Sal Buscema. Bruce Banner is trapped halfway into the Hulk transformation -- and the secret power behind They is revealed. Al Milgrom did the cover. [8/21]

THE INCREDIBLE HULK ANNUAL No. 8, November. "Sasquatch" is by Roger Stern, Sal Buscema and Alfredo Alcala. Hulk battles Sasquatch of Alpha Flight in the wilds of Canada. Al Milgrom did the cover. [8/21]

MAN-THING No. 1, November. "Regeneration And Rebirth" is by Mike Fleisher, Jim Mooney and Bob Wiacek. Man-Thing is back and this time gets involved in a hare-brained scheme to restore his intelligence -- that works! Wiacek did the cover. [8/21]

MARVEL SUPER SPECIAL No. 12, Summer [September-November]. Tyndall, Velanna and Mud-Butt aquire the elf-savage's gems and contact the wizard Zarthon to find out the gems' secrets. Doug Moench, John Buscema, Rudy Nebres and Pete Ledger continue their work on the book. Buscema and Ledger did the cover. [8/21]

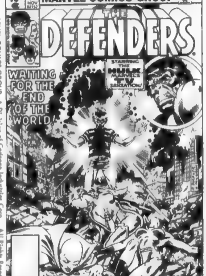
MARVEL TALES No. 109, November. "The Master Plan of the Molten Man" by Gerry Conway, John Romita, Paul Reinman and Tony Mortellaro, is reprinted from AMAZING SPIDER-MAN #132. Romita did the original cover. [8/21]

X-MEN No. 127, November. "The Quality of Hatred" is by Chris Claremont, John Byrne and Terry Austin. The X-Men track Proteus across Scotland -- plus, the fate of Moira McTaggert's husband is revealed. Byrne and Austin did the cover. [8/21]

X-MEN ANNUAL No. 3, November. "Rogue In The House" is by Chris Claremont, George Perez and Terry Austin. The X-Men battle Arkon. Perez and Austin did the cover. [8/21]

THE DEFENDERS No. 77, November. "Waiting For The End of The World" is by Steven Grant, Herb Trimpe and Many Hands. Omega's story is finally wrapped up and Moondragon gets overobnoxious. Rich Buckler and Al Milgrom did the cover. [8/28]

FANTASTIC FOUR No. 212, November. "Battle of The Titans" is by Marv Wolfman, John Byrne and Joe Sinnott. The FF leads Galactus to Earth to battle the Sphinx as they grow progressively



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After two solid issues of ~~some of~~ fandom's best hit and run humor, WOOF #3 is here! With this issue, we break loose to turn on fandom's number one target, FANDOM ITSELF! Highlights are: Rip offs of a typical 60's crudzine, a 'secret society' fan club, high-brow intellectualism, plus letters written by some of the smallest names in fandom!

WOOF 60C AND A STAMP

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older because of the Skrull rapid-age ray. Walt Simonson did the cover. [8/28]

FANTASTIC FOUR ANNUAL No. 14, November. "Cats-Paw is by Marv Wolfman, George Perez and Pablo Marcos. The FF and Franklin Richards battle The Salem Seven again. [8/28]

IRON MAN No. 128, November. "Dream In A Bottle" is by David Michelinie, John Romita, Jr. and Bob Layton. Tony Stark must confront his very greatest foe: alcoholism. Layton did the cover. [8/28]

MARVEL SPOTLIGHT No. 3, November. "Blue -- Red -- Blue" is by Doug Moench, Pat Broderick and Gene Day. Captain Marvel heads back to Earth, encountering Eon along the way. Al Milgrom did the cover. [8/28]

MARVEL TEAM-UP No. 87, November. "The Razor's Edge" is by Steve Grant, Gene Colan and Frank Springer. Spidey and Black Panther battle Hellrazor

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and wind up fighting the most insidious foe of all. Springer did the cover. [8/28]

MASTER OF KUNG FU No. 82, November. "Like A God, Weeping Fire" is by Doug Moench, Mike Zeck and Gene Day. Lymon Leeks reveals part of the plot of Fu Manchu. Zeck and Day did the cover. [8/28]

THE SPECTACULAR SPIDER-MAN No. 36, November. "Enter: Swarm" is by Bill Mantlo, Jim Mooney and Mike Esposito. Swarm enters as Peter Parker starts his job as a teaching assistant. Ed Hannigan and Pablo Marcos did the cover. [8/28]

STAR WARS No. 29, November. "Dark Encounter" is by Archie Goodwin, Carmine Infantino and Bob Wiacek. Darth Vader battles Valance The Hunter to the death. Infantino and Wiacek did the cover. [8/28]

THOR ANNUAL No. 8, November. "Thunder Over Troy" is by Roy Thomas, John Buscema and Tony DeZuniga. Thor travels back to the Trojan War and helps keep the gods on the level. Keith Pollard and Bob Layton did the cover. [8/28]

TOMB OF DRACULA Magazine No. 1, November. "Dark Genesis" is by Marv Wolfman, Gene Colan and Bob McLeod. Dracula begins a new storyline and approach as the blood turns black and white. Articles on the Frank Langella DRACULA film and LOVE AT FIRST BITE make up the rest of the issue. Bob Larkin did the cover. [8/28]

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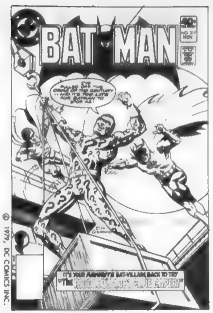
DC Coming Attractions

ALL-OUT WAR No. 2, November-December. Valoric, the Viking Commando stars in "No Miracles -- No Survivors" by Robert Kanigher and George Evans. The Black Eagle is featured in "Slaughter At Rapido River" by Kanigher, Dick Ayers and Romeo Tanghal, guest-starring Jeb Stuart and The Haunted Tank. Next, Gunner, Sarge and Pooch appear in "Curtains For A Canine" by Bart Regan and E.R. Cruz. Force 3 stars in "Brand The Sky With A Swastika" by Kanigher and Jerry Grandenetti. Rounding out the issue are the first of a series on famous escapes, "Taps For A Traitor," by Carl Wessler and Edgar Bercasio, plus "A Flower For A Farmer Boy" by Al Case and Lee Elias. Joe Kubert did the cover. [8/7]



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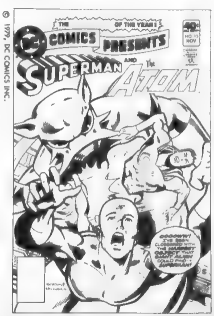
BATMAN No. 317, November. "The Riddler's 1,001 Clue Caper" is by Len Wein, Irv Novick and Frank McLaughlin. The Riddler clues Batman into every crime he could possibly think of doing by supplying him with a book full of riddles. Robin also appears. Dick Giordano did the cover. [8/7]



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DC

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BATMAN #148,161,163,164,167,168,171-174,177,179-181,183,186,188,190-192,194-197,198(75c),199-202,203(75c),204-207,208(75c),209-212,213(75c),214-217,218(75c),219-222,223(75c),224-227,228(75c),229-231,233(75c),236,238(75c),239,246-250,252,253,254-263(75c each),263,264,266-299,300(75c),301,302,303-305(75¢ each),306-308(60¢ each)

THE BRAVE AND THE BOLD #51,53-57,59,62-78,87-92,94-99,101-111,112-117(75c each),118,119,120(75c),121-134,135-142(60c each),143(75c),144(75c),145-148(60¢ each)

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KOBRA #1-7

SUPERBOY #59($1.00),116,126,129,130,133-136,139(25c),140-142,146-149,152,155,156,158-162,164-184,185(75c),186-196,203,204,205(75c),206-224,227,232(75c),234(75c),235(75c),238(75c),248(60¢),249(60¢)

SUPERMAN #87($4.00),100(3.00),143($1.00),169(75c),172(75c),181,182,184,186,187,191,192,194-196,199,200,203-206,209,210,214-232,239,245(75¢),246,249-253,255-271,273(75c),273-277,278(75c),279-283,284(75c),285-311,312-324(60¢ each),325,326(60¢),327(75c),328(75c),329-333(60¢ each)

FIRST ISSUE SPECIAL #1-13

BEOWULF #1-6

BLACKHAWK #244-250

PLASTIC MAN #11-20

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RICHARD DRAGON, KUNG-FU FIGHTER #1-15

HERCULES UNBOUND #1-12

SHAZAM! #1(signed by both Denny O'Neil and C.C. Beck - $5.00), 2-7,8(75c),9-11,12-17(75¢ each),18-22,24-29

THE DEMON #1-16

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JUSTICE, INC. #1-4

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TIGER-MAN #1-3
WESTERN ACTION #1
WEIRD SUSPENSE #1-3
WULF THE BARBARIAN #1-4

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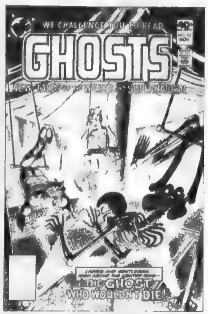
THE BEST OF DC No. 2, November-December. Batman is in the spotlight this time in a collection selected by Paul Levitz: "The People Vs. Batman" from BATMAN #7; "Alfred, Armchair Detective" from BATMAN #31; "The 1,000 Secrets of the Batcave" from BATMAN #48; "The First Batman" from DETECTIVE #235; "Murder At Mystery Castle" from DETECTIVE #246; "The Cry of the Night Is Sudden Death" by Mike Friedrich, Bob Brown and Joe Giella from DETECTIVE #387; and "The Joker's Five-Way Revenge" by Denny O'Neil and Neal Adams from BATMAN #251. The cover is from LIMITED COLLECTORS' EDITION #44 and is by Wally Fax. [8/7]

DC COMICS PRESENTS No. 15, November. "Plight of the Giant Atom" is by Cary Bates, Joe Staton and Frank Chiaramonte. Superman attempts to help The Atom to overcome his dilemma: he's become a shrinking violet, too afraid to shrink. Staton and Frank McLaughlin did the cover. [8/7]



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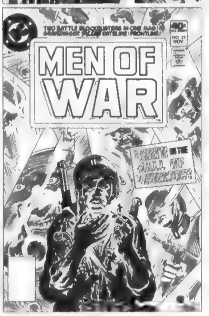
THE FLASH No. 279, November. "Death Feast!" is by Cary Bates, Alex Saviuk and Frank Chiaramonte. Flash figures Yorkin for the death of Iris, and gives chase, not knowing that Yorkin is now a psychic vampire who feeds on the fear of his victims and drains their life energy. Dick Giordano did the cover. [8/7]

GHOSTS No. 82, November. This issue's ghost stories: "The Ghost Wouldn't Die" by Frank Redondo; "Phantoms of the Deep" by Ken Landgraf; and



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"See The Doomed Spirit" by Bill Payne. (No writing credits on these.) Luis Dominguez did the cover. [8/7]

JONAH HEX No. 30, November. "Birth of a Bounty Hunter" is by Michael Fleisher and Luis Dominguez. Jonah's career as a bounty hunter begins in the first of a three-parter in which he must hunt down a Civil War friend and bring him back dead or alive. Dominguez did the cover. [8/7]

JONAH HEX AND OTHER WESTERN TALES No. 2, November-December. The issue's stories include: "Promise To A Princess," from WEIRD WESTERN #12, "Grasshopper Courage" from WW #16 and "Blood Brothers" from WWT #20, all by John Albano and Tony DeZuniga. El Diablo stars in "Never Kill A Demon" by Cary Bates and Neal Adams from WEIRD WESTERN #15; Scalphunter appears in "The Mark of A Warrior" by Mike Fleisher, Dick Ayers and George Evans from WEIRD WESTERN #40; Billy the Kid is featured in "Billy The Kid -- Killer" by Albano and DeZuniga; and two non-series stories round out the issue, "Anachronism" by Don Karr and Alex Toth, and "Turnabout" by Sergio Aragones, E. Nelson Bridwell and Gil Kane. Luis Dominguez painted the cover. [8/7]

JUSTICE LEAGUE OF AMERICA No. 172, November. "I Accuse" is by Gerry Conway, Dick Dillin and Frank McLaughlin. To no one's surprise (since he just showed up in the JSA strip in ADVENTURE) Mr. Terrific is the victim; now which hero is the murderer? Dick Giordano did the cover. [8/7]

MEN OF WAR No. 22, November. "Blackout On The Boardwalk" is by Jack C. Harris, Dick Ayers and Romeo Tanghal. Gravedigger has to prevent the Nazi invasion of Atlantic City, New Jersey. Wayne Clifford headlines another DATELINE: FRONTLINE episode with "Scorched Earth, Crimson Snow" by Cary Burkett and Jerry Grandenetti. Joe Kubert did the cover. [8/7]

SECRETS OF HAUNTED HOUSE No. 18, November. Stories in this issue include: "Full Circle" by Bill Kelley and Noly Zamora; "No Sleep For The Dying" by George Kashdan and Rico Rival; and "The Fiery Pit of Doom" by Carl Wessler and Ruben Yandoc. Luis Dominguez did

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30-40	.25	.50
41-50	.20	.40
51-60	.15	.30
61-70	.10	.20
71-80	.10	.20
81-90	.10	.20
91-100	.10	.20
101-125	.10	.20
126-150	.10	.20
151-170	.10	.20
171-180	.10	.20
ANNUAL 1	.50	1.00
ANNUAL 2	.40	.80
ANNUAL 3	.30	.60
ANNUAL 4	.25	.50
ANNUAL 5	.20	.40
ANNUAL 6	.15	.30
ANNUAL 7	.10	.20
ANNUAL 8	.10	.20
ANNUAL 9	.10	.20
ANNUAL 10	.10	.20
ANNUAL 11	.10	.20
ANNUAL 12	.10	.20
ANNUALS		
1	3.00	6.00
2,3	2.00	4.00
4	1.50	3.00
5	1.25	2.50
6	1.00	2.00
GIANT SIZE 1	1.00	2.00
1	1.00	2.00
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7	1.50	3.00
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2-8	.35	.60
BLACK PANTHER		
1	.50	1.00
2-8	.40	.80
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1	19.75	39.50
100	5.00	6.00
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106,111	1.25	2.50
107,108,112	.75	1.50
109,110	2.00	3.00
113-115	.75	1.50
116-118	.60	.80
CAPTAIN MARVEL		
1	3.00	6.00
2-5	1.50	3.00
6-11	1.00	2.00
12-29	.50	1.00
30-49	.25	.50
50-54	1.00	2.00
55-59	.75	1.50
60-63	.50	1.00
CAPTAIN MARVEL		
1	5.00	6.00
2-5	1.50	3.00
6-11	1.00	2.00
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50-54	1.00	2.00
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21-30	.75	1.00
31-40	.60	.80
41-50	.50	.60
51-60	.40	.50
61-70	.30	.40
71-80	.25	.30
81-90	.20	.25
91-100	.15	.20
101-110	.10	.15
111-120	.10	.15
121-130	.10	.15
131-140	.10	.15
141-150	.10	.15
ANNUAL 1	.75	1.50
ANNUAL 2	.60	1.20
ANNUAL 3	.50	1.00
ANNUAL 4	.40	.80
ANNUAL 5	.30	.60
ANNUAL 6	.25	.50
ANNUAL 7	.20	.40
ANNUAL 8	.15	.30
CHAMPIONS		
1	1.00	2.00
2-5	.75	1.50
6-10	.50	1.00
11-15	.40	.80
16-20	.30	.60
21-25	.25	.50
26-30	.20	.40
31-35	.15	.30
36-40	.10	.20
41-45	.10	.20
46-47	.10	.20
48-53,77	.75	1.50
54	9.00	12.00
55-76,78-79	1.00	2.00
80	3.00	6.00
81-125	.75	1.50
126-150	.60	.75
151-170	.50	.75
171-180	.50	.60
ANNUAL 1	.90	1.25
ANNUAL 2	.75	1.00
ANNUAL 3	.60	.80
ANNUAL 4	.50	.60
CHAMPIONS		
1	.90	.75
2-5	.75	1.50
6-10	.60	1.25
11-15	.50	1.00
16-20	.40	.80
21-25	.30	.60
26-30	.25	.50
31-35	.20	.40
36-40	.15	.30
41-45	.10	.20
46-50	.10	.20
51-55	.10	.20
56-60	.10	.20
61-65	.10	.20
66-70	.10	.20
71-75	.10	.20
76-80	.10	.20
81-85	.10	.20
86-90	.10	.20
91-95	.10	.20
96-100	.10	.20
101-105	.10	.20
106-110	.10	.20
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116-120	.10	.20
121-125	.10	.20
126-130	.10	.20
131-135	.10	.20
136-140	.10	.20
141-145	.10	.20
146-150	.10	.20
151-155	.10	.20
156-160	.10	.20
161-165	.10	.20
166-170	.10	.20
171-175	.10	.20
176-180	.10	.20
ANNUAL 1	.75	1.50
ANNUAL 2	.60	1.20
ANNUAL 3	.50	1.00
ANNUAL 4	.40	.80
ANNUAL 5	.30	.60
ANNUAL 6	.25	.50
ANNUAL 7	.20	.40
ANNUAL 8	.15	.30
ANNUAL 9	.10	.20
ANNUAL 10	.10	.20
CHAMPIONS		
1	1.00	2.00
2-5	.75	1.50
6-10	.60	1.25
11-15	.50	1.00
16-20	.40	.80
21-25	.30	.60
26-30	.25	.50
31-35	.20	.40
36-40	.15	.30
41-45	.10	.20
46-50	.10	.20
51-55	.10	.20
56-60	.10	.20
61-65	.10	.20
66-70	.10	.20
71-75	.10	.20
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136-140	.10	.20
141-145	.10	.20
146-150	.10	.20
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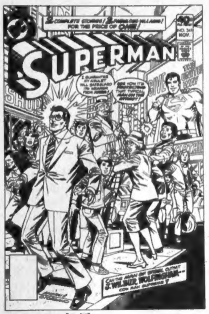
161-165	.10	.20
166-170	.10	.20
171-175	.10	.20
176-180	.10	.20
ANNUAL 1	.75	1.50
ANNUAL 2	.60	1.20
ANNUAL 3	.50	1.00
ANNUAL 4	.40	.80
ANNUAL 5	.30	.60
ANNUAL 6	.25	.50
ANNUAL 7	.20	.40
ANNUAL 8	.15	.30
ANNUAL 9	.10	.20
ANNUAL 10	.10	.20
DR. STRANGE		
1	15.00	30.00
2	8.00	10.00
3	6.00	8.00
4	3.00	4.00
5	2.00	3.00
6-10	1.50	2.00
11-20	.90	1.25
21-30	.75	1.00
31-40	.60	.80
41-50	.50	.60
51-60	.40	.50
61-70	.30	.40
71-80	.25	.30
81-90	.20	.25
91-100	.15	.20
101-110	.10	.15
111-120	.10	.15
121-130	.10	.15
131-140	.10	.15
141-150	.10	.15
151-160	.10	.15
161-170	.10	.15
171-180	.10	.15
ANNUAL 1	1.50	2.00
ANNUAL 2	1.25	1.50
ANNUAL 3	1.00	1.25
ANNUAL 4	.75	1.00
ANNUAL 5	.60	.75
ANNUAL 6	.50	.60
ANNUAL 7	.40	.50
ANNUAL 8	.30	.40
ANNUAL 9	.25	.30
ANNUAL 10	.20	.25
ETERNALS		
1	1.25	2.50
2-5	.75	1.50
6-10	.60	1.20
11 & UP	.50	.60
ANNUAL 1	.60	.80
FANTASTIC 4		
1	2.00	.80
2	80.00	160.00
3	30.00	60.00
4	12.00	24.00
5	10.00	20.00
6-10	3.00	6.00
11-20	1.50	3.00
21-30	.75	1.50
31-40	.50	1.00
41-50	.40	.80
51-60	.30	.60
61-70	.25	.50
71-80	.20	.40
81-90	.15	.30
91-100	.10	.20
101-110	.10	.20
111-120	.10	.20
121-130	.10	.20
131-140	.10	.20
141-150	.10	.20
151-160	.10	.20
161-170	.10	.20
171-180	.10	.20
ANNUAL 1	.75	1.50
ANNUAL 2	.60	1.20
ANNUAL 3	.50	1.00
ANNUAL 4	.40	.80
ANNUAL 5	.30	.60
ANNUAL 6	.25	.50
ANNUAL 7	.20	.40
ANNUAL 8	.15	.30
ANNUAL 9	.10	.20
ANNUAL 10	.10	.20
GIANT SIZE		
1	1.00	2.00
2-5	.75	1.50
6-10	.60	1.25
11-15	.50	1.00
16-20	.40	.80
21-25	.30	.60
26-30	.25	.50
31-35	.20	.40
36-40	.15	.30
41-45	.10	.20
46-50	.10	.20
51-55	.10	.20
56-60	.10	.20
61-65	.10	.20
66-70	.10	.20
71-75	.10	.20
76-80	.10	.20
81-85	.10	.20
86-90	.10	.20
91-95	.10	.20
96-100	.10	.20
101-105	.10	.20
106-110	.10	.20
111-115	.10	.20
116-120	.10	.20
121-125	.10	.20
126-130	.10	.20
131-135	.10	.20
136-140	.10	.20
141-145	.10	.20
146-150	.10	.20
151-155	.10	.20
156-160	.10	.20
161-165	.10	.20
166-170	.10	.20
171-175	.10	.20
176-180	.10	.20
ANNUAL 1	.75	1.50
ANNUAL 2	.60	1.20
ANNUAL 3	.50	1.00
ANNUAL 4	.40	.80
ANNUAL 5	.30	.60
ANNUAL 6	.25	.50
ANNUAL 7	.20	.40
ANNUAL 8	.15	.30
ANNUAL 9	.10	.20
ANNUAL 10	.10	.20
HULK		
1 (1962)	250.00	500.00
2	80.00	160.00
3	30.00	60.00
4	15.00	30.00
5	12.00	24.00
6	10.00	20.00
7	8.00	16.00
8	6.00	12.00
9	5.00	10.00
10	4.00	8.00
11-20	2.00	3.00
21-30	1.00	2.00
31-40	.75	1.50
41-50	.60	1.20
51-60	.50	1.00
61-70	.40	.80
71-80	.30	.60
81-90	.25	.50
91-100	.20	.40
101-110	.15	.30
111-120	.10	.20
121-130	.10	.20
131-140	.10	.20
141-150	.10	.20
151-160	.10	.20
161-170	.10	.20
171-180	.10	.20
ANNUAL 1	.75	1.50
ANNUAL 2	.60	1.20
ANNUAL 3	.50	1.00
ANNUAL 4	.40	.80
ANNUAL 5	.30	.60
ANNUAL 6	.25	.50
ANNUAL 7	.20	.40
ANNUAL 8	.15	.30
ANNUAL 9	.10	.20
ANNUAL 10	.10	.20
INCREDIBLE HULK		
1	3.00	6.00
2	1.50	2.00
3	1.00	1.50
4	.75	1.00
5	.60	.75
6	.50	.60
7	.40	.50
8	.30	.40
9	.25	.30
10	.20	.25
11-20	.15	.20
21-30	.10	.15
31-40	.10	.15
41-50	.10	.15
51-60	.10	.15
61-70	.10	.15
71-80	.10	.15
81-90	.10	.15
91-100	.10	.15
101-110	.10	.15
111-120	.10	.15
121-130	.10	.15
131-140	.10	.15
141-150	.10	.15
151-160	.10	.15
161-170	.10	.15
171-180	.10	.15
ANNUAL 1	.75	1.50
ANNUAL 2	.60	1.20
ANNUAL 3	.50	1.00
ANNUAL 4	.40	.80
ANNUAL 5	.30	.60
ANNUAL 6	.25	.50
ANNUAL 7	.20	.40
ANNUAL 8	.15	.30
ANNUAL 9	.10	.20
ANNUAL 10	.10	.20
INCREDIBLE HULK		
1	3.00	6.00
2-5	1.50	2.00
6-10	1.00	1.50
11-15	.75	1.00
16-20	.60	.75
21-25	.50	.60
26-30	.40	.50
31-35	.30	.40
36-40	.25	.30
41-45	.20	.25
46-50	.15	.20
51-55	.10	.15
56-60	.10	.15
61-65	.10	.15
66-70	.10	.15
71-75	.10	.15
76-80	.10	.15
81-85	.10	.15
86-90	.10	.15
91-95	.10	.15
96-100	.10	.15
101-105	.10	.15
106-110	.10	.15
111-115	.10	.15
116-120	.10	.15
121-125	.10	.15
126-130	.10	.15
131-135	.10	.15
136-140	.10	.15
141-145	.10	.15
146-150	.10	.15
151-155	.10	.15
156-160	.10	.15
161-165	.10	.15
166-170	.10	.15
171-175	.10	.15
176-180	.10	.15
ANNUAL 1	.75	1.50
ANNUAL 2	.60	1.20
ANNUAL 3	.50	1.00
ANNUAL 4	.40	.80
ANNUAL 5	.30	.60
ANNUAL 6	.25	.50
ANNUAL 7	.20	.40
ANNUAL 8	.15	.30
ANNUAL 9	.10	.20
ANNUAL 10	.10	.20
LOBO		
1	1.00	2.00
2-5	.50	1.00
6-10	.40	.80
11-15	.30	.60
16-20	.25	.50
21-25	.20	.40
26-30	.15	.30
31-35	.10	.20
36-40	.10	.20
LOBO'S BACK		
1	1.00	2.00
2	.50	1.00
LOCKJAW		
1	1.00	2.00
2-4	.50	1.00
MARVEL COLLECTOR'S ITEM CLASSICS		
1	2.50	5.00
2-4	1.50	3.00
5-8	1.00	2.00
9-12	.75	1.50
13-16	.50	1.00
MARVEL FEATURE		
1	.50	1.00
2-5	.50	1.00
6-10	.40	.80
11-15	.30	.60
16-20	.25	.50
21-25	.20	.40
26-30	.15	.30
31-35	.10	.20
36-40	.10	.20
MARVEL GREATEST		
1	.50	1.00
2-4	.50	1.00
MARVEL HOLIDAY SPECIAL		
1	1.00	2.00
MARVEL MASTERPIECES		
1	1.00	2.00
2-4	.50	1.00
MARVEL PREMIERE		
1	.75	1.50
2-5	.50	1.00
6-10	.40	.80
11-15	.30	.60
16-20	.25	.50
21-25	.20	.40
26-30	.15	.30
31-35	.10	.20
36-40	.10	.20
MARVEL PRESENTS		
1	.75	1.50
2-13	.75	1.50
MARVEL SPECTACULAR		
1	.75	1.50
2-5	.50	1.00
6-10	.40	.80
11-15	.30	.60
16-20	.25	.50
21-25	.20	.40
26-30	.15	.30
31-35	.10	.20
36-40	.10	.20
MARVEL SUPER ACTION		
1 (1976)	.75	1.50
2 (1977)	.75	1.50
3-5	.50	1.00
6 & up	.35	.60
MARVEL TALES		
1	.50	1.00
2-5	.50	1.00
6-10	.40	.80
11-15	.30	.60
16-20	.25	.50
21-25	.20	.40
26-30	.15	.30
31-35	.10	.20
36-40	.10	.20



the cover. [8/7]

SUPERMAN No. 341, November. "The Man Who Could Cause Catastrophe" is by Len Wein, Curt Swan and Frank Chiaramonte. Major Disaster has lost control of his powers and even Superman will be killed if he gets in the way. Also, "The Man Who Could Cure Catastrophes" is by Wein, Swan and Chiaramonte. J. Wilber Wolfingham, con man, sells "magic" amulets to protect Metropolis's citizenry from Major Disaster's disasters. Ross Andru and Dick Giordano did the cover. [8/7]

THE SUPERMAN FAMILY No. 198, November-December. "Challenge of the Green K-Tastrophe" is by Cary Bates, Kurt Schaffenberger and Joe Giella. Superboy makes his last SF appearance (graduating to his own title again) as a scientist exposes Clark to liquid kryptonite by accident. Mr. and Mrs. Superman are featured in "The Leaning Tower of Metropolis" by Bates, Schaffenberger and David Hunt, as Colonel Future returns. "Phantom of the Opry" is by Gerry Conway, John Calnan and Vince Colletta and involves the murder of the would-be murderer of a country singer, investigated by Jimmy Olsen. Lois Lane joins the roller derby in "Riddle of the Runaway Rocket" by Conway, Bob Oksner and Colletta. "The Cosmic Abduction" by Jack C. Harris, Don Heck and Giella stars Supergirl and closes out the issue. Jose Garcia Lopez did the cover. [8/7]

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WEIRD WAR TALES No. 81, November. "It Takes Brains To Be A Killer" is by George Kashdan and Gerry Talaoc. The future -- had the world's geniuses devoted their talent to peace instead of war. "Frieze Frame" is by Paul Kupperberg and Don Heck, and "Brother War" is by Kupperberg and Ric Estrada. Joe Kubert did the cover. [8/7]

WONDER WOMAN No. 261, November. "Quest To The Palace At The Edge of Forever" is by Gerry Conway, Jose Delbo and Joe Giella. WW runs amok without her bracelets and must race to the Palace At The Edge of Forever to waken Zeus so that Mars won't become ruler of the world. Dick Giordano did the cover. [8/7]

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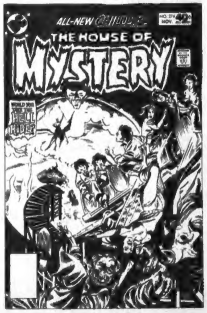
ACTION COMICS No. 501, November. "Mystery of the Mild-Mannered Superman" is by Cary Bates, Kurt Schaffenberger and Frank Chiaramonte. For reasons unknown, Clark Kent appears in costume as Superman. Ross Andru and Dick Giordano did the cover. [8/21]

ADVENTURE COMICS No. 466, November-December. The Flash appears in "Cloud With A Lethal Lining" by Cary Bates, Don Heck and Joe Giella. The Weather Wizard turns over a new leaf -- maybe. Deadman is the star of "Never Say Die" by Len Wein and Jose Luis Garcia Lopez. Deadman prevents an old man's suicide and learns why it was tried. The Justice Society's final appearance in ADVENTURE is "The Man Who Defeated The Justice Society" by Paul Levitz and Joe Staton. Senator McCarthy ends the JSA's activities in



the '50s. Finally, Aquaman is featured in "Death On Ice" by Bob Rozakis, Don Newton and Dan Adkins. Tracking down renegade Nazis in the Antarctic, Aquaman comes upon a giant seahorse. Jim Aparo did the cover. [8/21]

THE BRAVE AND THE BOLD No. 156, November. "Corruption!" is by Cary Burkett, Don Newton and Dan Adkins. Batman enlists the aid of Dr. Fate to combat the supernatural takeover of the Gotham policeforce and Commissioner Gordon by a dead maverick cop. Jim Aparo did the cover. [8/21]

GREEN LANTERN No. 122, November. "With These Rings..." is by Denny O'-Neil, Don Heck and Romeo Tanghal. On the eve of his breakup with Green Arrow, Hal Jordan is about to wed. To whom? And does he get to carry her across the threshold? Next issue, GL goes solo. Dick Giordano did the cover. [8/21]

HOUSE OF MYSTERY No. 274, November. Two stories in this issue: "Hell Park" by J.M. DeMatteis and Marshall Rogers, and "The Soul of Faustus" by T. Casey Brennan, Jerry Bingham and Bill Wray. Joe Orlando did the cover. [8/21]

SGT. ROCK No. 334, November. "What's Holdin' Up The War?" is by Robert Kanigher and Frank Redondo. An unseasoned lieutenant refuses to use Rock's combat knowledge. Also, "Hill" is by Bill Kelley and Rick Veitch, and "Lucky Eleventh" is by Kanigher and Veitch. Joe Kubert did the cover. [8/21]

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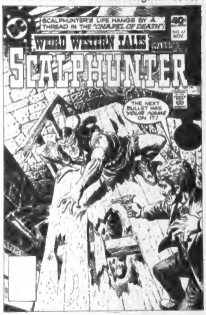
SUPERBOY AND THE LEGION OF SUPER-HEROES No. 257, November. "Who Stole The Legion?" is by Gerry Conway, Joe Staton and Dave Hunt. The Legion investigates the bankruptcy of Legion funder R.J. Brande by breaking into his offices. Also, Bouncing Boy and Duo Damsel's post-Legion life is the subject of "Once A Legionnaire..." by Conway, Steve Ditko and Dan Adkins. Dick Giordano did the cover. [8/21]

SUPER FRIENDS No. 26, November. "The Wondertwins' Battle of Wits" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. The Wondertwins uncover an imposter Batman. Fradon and Smith did the cover. [8/21]

THE UNEXPECTED No. 194, November-December. This dollar book contains: "Have I Got A Ghoul For You"; "Bound Man's Bluff" by David Allikas; "Home To Your Grave" by Jack Phillips (George Kashdan) and Tenny Henson; "The Curse of Ozzie And Marie" by Michael Uslan and Henson; "The Dancing Dead" by Jack Oleck and Ruben Yandoc; and a DOORWAY TO NIGHTMARE story featuring Madame Xanadu called "Moonlight And Laughter" by Barrett Andrews, Stuart Hopen, and Jess Jodloman, which deals with the pressures of hunting werewolves. Michael Kaluta did the original cover



for that issue, which is included. Luis Dominguez did the exterior cover. [8/21]

UNKNOWN SOLDIER No. 233, November. "Destroy The Wolf Pack — Or Die" is by Bob Haney, Dick Ayers and Gerry Talaoc. A team of British soldiers is led into battle by the US on a German U-boat. Joe Kubert did the cover. [8/21]

WARLORD No. 27, November. "Atlantis Dying" is by Mike Grell and Vince Colletta. Travis is sent back into the past to be his own ancestor. Grell did the cover. [8/21]

WEIRD WESTERN TALES No. 61, November. "The Chapel of Death" is by Gerry Conway, Dick Ayers and Romeo Tanghal. In old New York, Scalphunter continues his search for Maggie Maldrone and joins a group of Irish vigilantes out for the Camora's blood. Luis Dominguez did the cover. [8/21]

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